AQUAMARINE

ISSUE 2

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SUMMER '26 PLAYLIST

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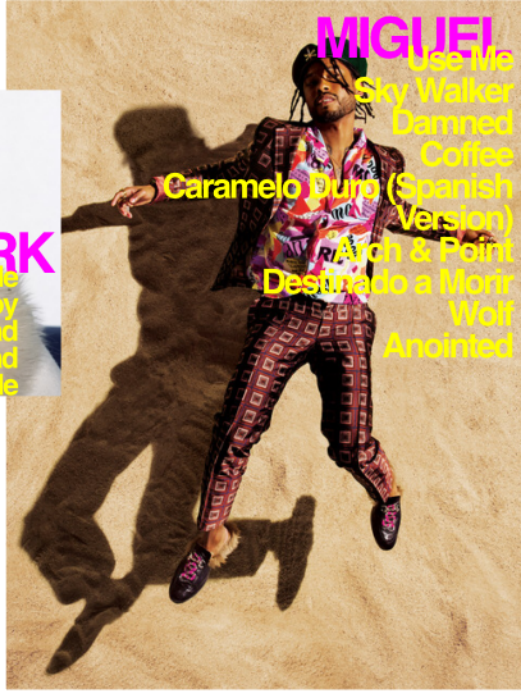


Use Me
Sky Walker
Damned
Coffee
Caramelo Duro (Spanish Version)
Arch & Point
Destinado a Morir
Wolf
Anointed

SOLANGE

Crush
Losing You
Locked in Closets
Looks Good with Trouble
Rise
Sound of Rain
Cranes in the Sky

CHILDISH GAMBINO

Feels Like Summer
Summertime Magic
3005
Letter Home
Sunrise
Hold You Down
Shadows
That Power
Sober

IN A MIND OF A CREATIVE:
Julia Fox

Written by Kesaria Tefnadze

Julia Fox is a woman who drew canvases with her own blood. A woman who saw a bipolar man and assumed that she could help him being bipolar herself, instead ending up in a month-long public relationship that she later said she "regretted." A woman who bluntly, with zero emotion, said that her first kiss came from a 26-year-old man when she was the age of eleven. A woman who was stunned that only she, a female, was slapped by the head priest in front of everyone and the Pope John Paul II in St. Peter's Basilica Italy, being told, "This behavior is unacceptable in the Vatican, you animal," for merely making up over a fight she had had with her male friend by hugging him for a millisecond.

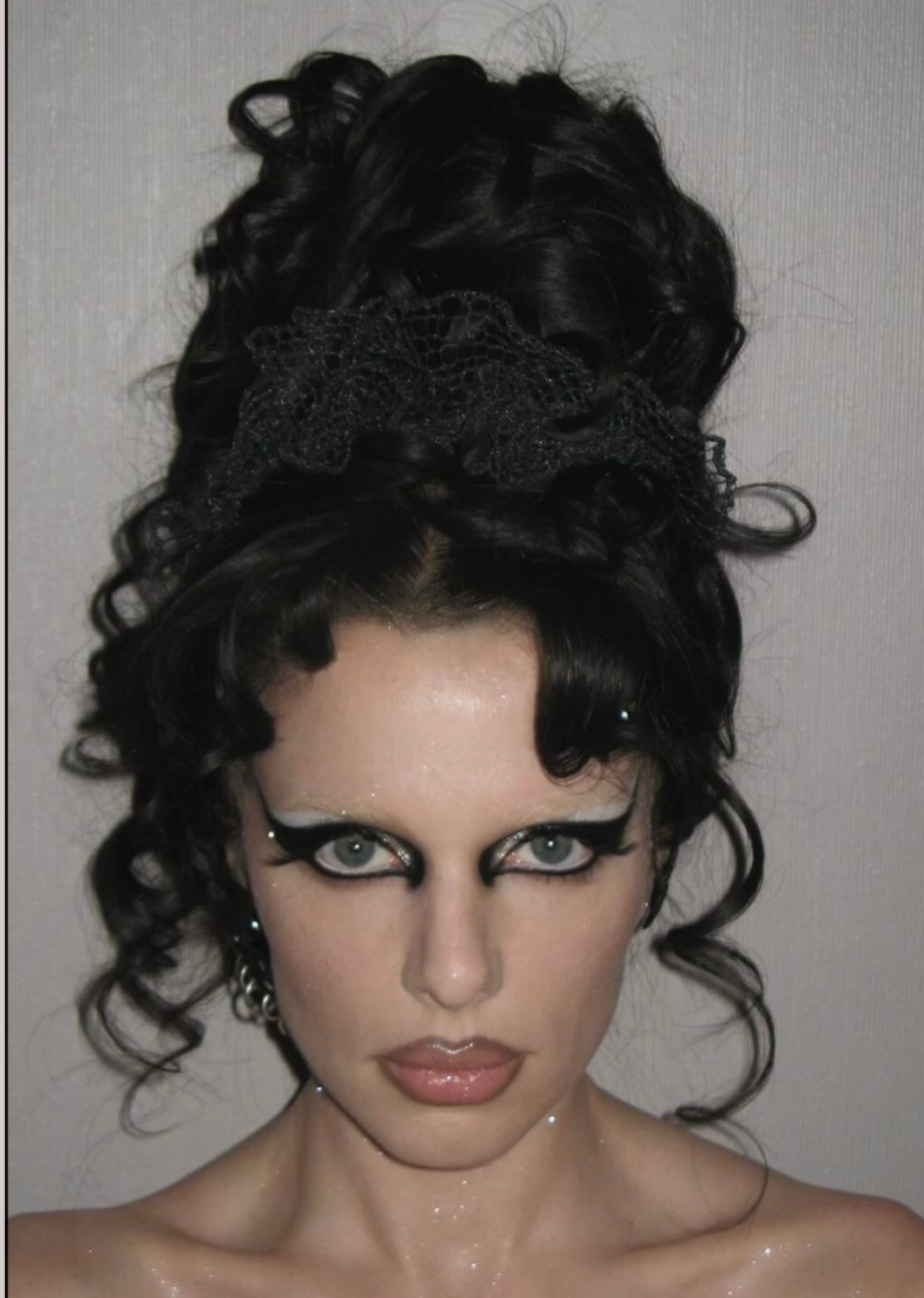
Julia Fox is not for you to understand if you do not have the capacity to listen. The woman behind the tabloids never is exposed because she's the one exposing herself. Every detail, every moment, every trauma has been told by Julia Fox herself from the moment she became a teenager. She has power over her own image, and that's what keeps her so fascinating.

CHILDHOOD

Growing up to her Italian mother, Gracie, and Thomas, her American father, Julia Francesca Fox was named after a comic book character Julia Jones by her mother. Born in Milan, Italy, on February 2, 1990, making her an Aquarius, the charismatic alien that is Julia Fox lived in a small town outside of Milan after her parents' divorce in her grandfather's house, along with her mother. The extended family collided under one roof while Julia's mother was finishing college. Even having stints of homelessness, staying at friends and family members' houses.

At age six, Julia's family moved to New York on the Upper East Side of Manhattan. Fresh off the streets of Italy, little Julia, as she describes in her autobiographical book, was stunned by how everyone in the airport was not afraid to cause a scene. They instead staged their slight discomfort as if it were a scene from a movie. In Manhattan, fame and money were everywhere, and it was the motivation for Julia to dream big.

In her early teenage years, Julia began shoplifting from stores, being banned and later put on three-year-long probation for grand larceny and credit card fraud. During this period, while she was in high school, she was required to get a job for her probation to which she came across Craigslist for adult gigs and worked as a dominatrix for six months in the East Village of Manhattan under the domme name Valentina. Julia, in her book, explains her months as a dominatrix calmly. Describing her first encounter as a domme and with time learning to create a character to detach. She fell into a relationship with an older sugar daddy who told her that she was letting her life go "down the drain." a sentence Julia reshaped and printed it on the cover of her 2023 autobiographical book, Down the Drain, bringing a full-circle moment to the warning. She states these things others would have trouble admitting bluntly and shamelessly.



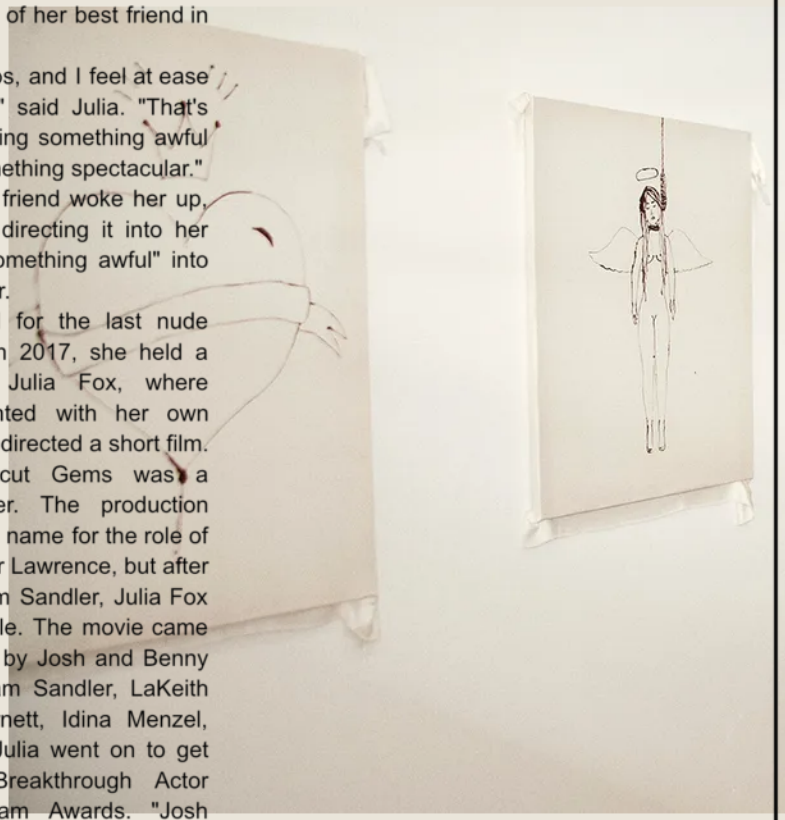
The years after, she had "fell into a bad crowd," as she said, and got addicted to heroin, including multiple near-death overdoses and a trap house in New Orleans. Multiple stints in jail and psychiatric hospitals during manic episodes. An abusive drug-dealing boyfriend who kept being possessive toward her even from jail. Multiple suicide attempts and the loss of her best friend in 2019 to an overdose.

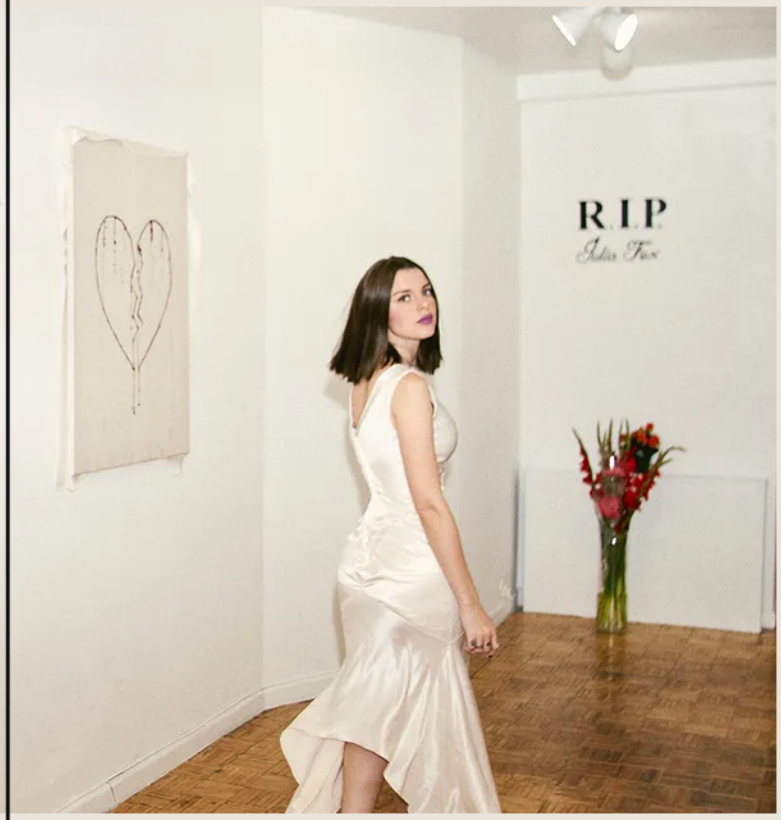
"I find comfort in chaos, and I feel at ease around drug addicts," said Julia. "That's how I survive, by taking something awful and turning it into something spectacular."

The loss of her best friend woke her up, taking her pain and directing it into her work. Turning her "something awful" into something spectacular.

In 2015, she posed for the last nude edition of Playboy. In 2017, she held a gallery called RIP Julia Fox, where canvases were painted with her own blood. She wrote and directed a short film. But the movie Uncut Gems was a breakthrough for her. The production wanted a big, famous name for the role of Julia, such as Jennifer Lawrence, but after an audition with Adam Sandler, Julia Fox was picked for the role. The movie came out in 2019, directed by Josh and Benny Safdie, featuring Adam Sandler, LaKeith Stanfield, Kevin Garnett, Idina Menzel, and Eric Bogosian. Julia went on to get nominated for a Breakthrough Actor award at the Gotham Awards. "Josh [Safdie] always thought of me as a star," Julia said, "and I think he wanted to be the one to discover me and put me on the map."

An addict, provocateur, and a dominatrix turned actress. The road was aligned for two years, up until she met Kanye West on New Year's Eve in 2021.





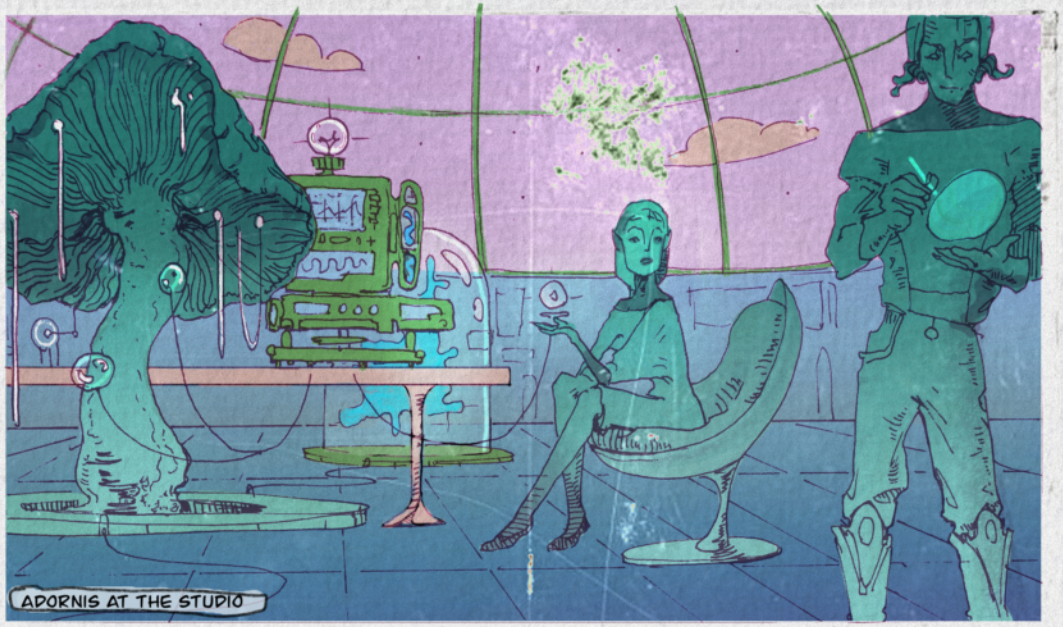
The relationship between Kanye and Julia went public as quickly as it ended. He surprised her with gifts, a suite filled with clothes. At first, in a written interview Julia recalled that someone taking care of her felt so unreal that she felt like a "real-life Cinderella."

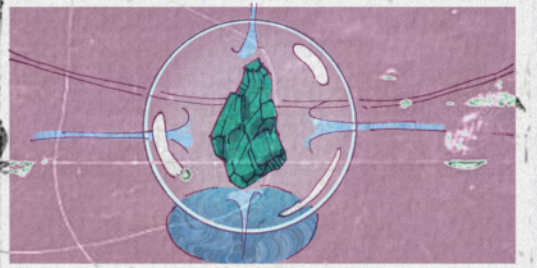
With a relationship aligned with one of the biggest, most controversial rappers at the time, the world quickly paid attention to her, and many fell in love with her. especially her popular eyeliner that she debuted at the Kenzo show in Paris. Worked on by legendary makeup artist Pat McGrath, with early demo ideas of the look tested with assistance from Kanye himself, the wing gave a similar vibe to Amy Winehouse. With a thick, full, smudged wing, It created a staple that was recognizable. The world had gained a new it-girl, and they soon learned that she was bluntly honest.

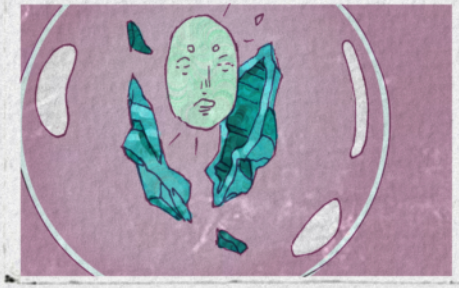
The relationship quickly came to an end after only one month of dating. In her memoir, he is never called by name, only mentioned as The Artist. She admits she felt used by this artist to get back at his ex-wife. He went into her closet and cleared out whatever he disliked, julia said, “i felt like i was in that one episode of keeping up with the Kardashians when he cleared out his ex-wife's closet.” He controlled what she wore, asked her to sign an NDA, and the line of her saying, "It was a real-life Cinderella moment," was written by him to make him look better in the public eye. Once his twitter outrages became more frequent, his phone calls became more persistent. That's when Julia recognized that the relationship would soon come to an end. Julia told The Drew Barrymore Show, "My son has to be first. It just became too much. I didn't sign up to have two babies, you know?"

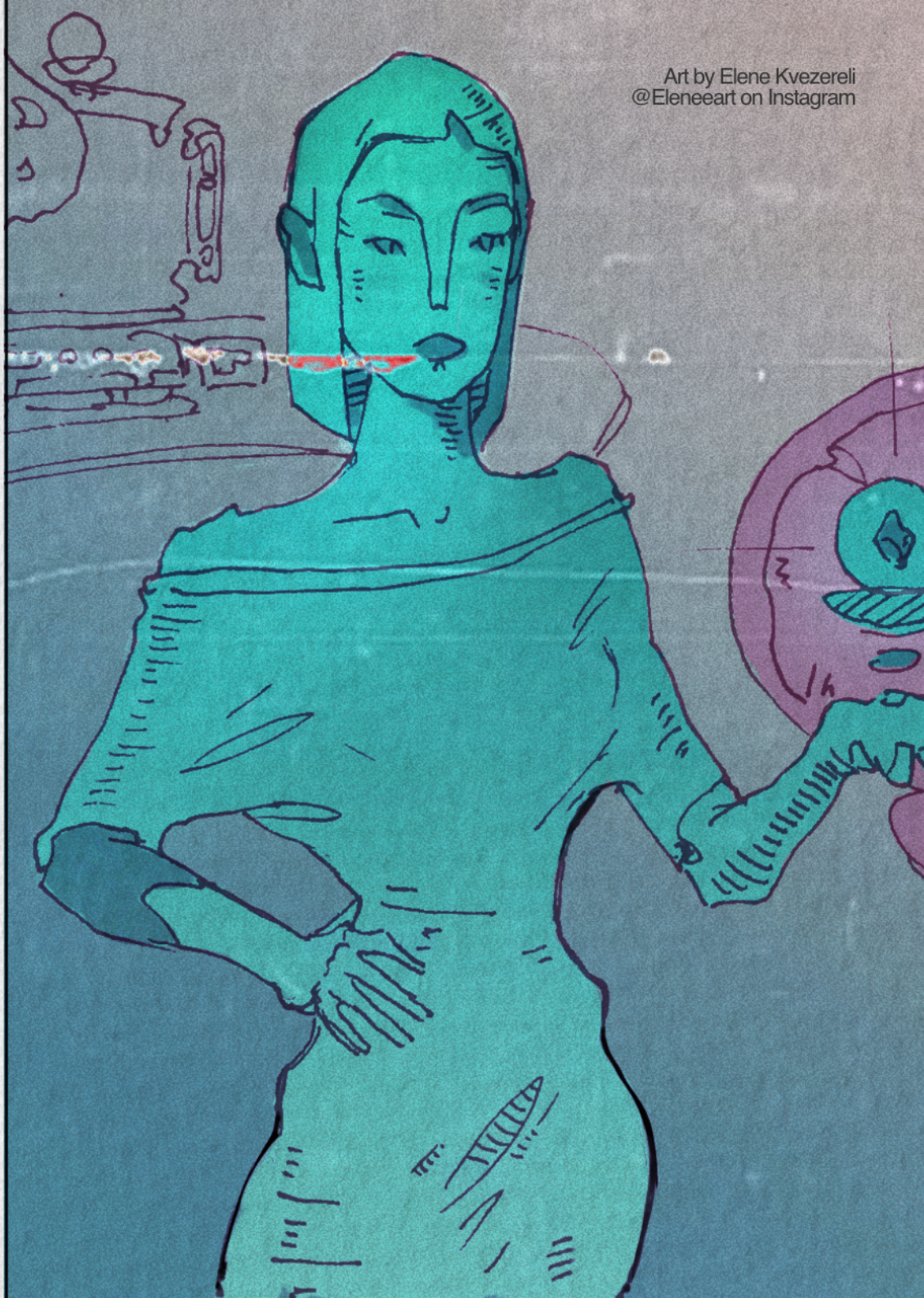
The breakup didn't break her but launched Julia. The eccentric clothes became a brand. Makeup stayed but more tuned in with her style. The book was speculated to be written by a ghostwriter, but in truth, there are several instances where Julia has said she has been good at creative writing from a young age.

From time to time, again, Julia has told on herself repeatedly; being the loudest and most blunt about her scandals, traumas, and decisions. In truth, what we can truly admire is a woman who can weaponize her own image, who knows that victimhood is not always beneficial. Tough skin is needed in an industry where everyone is fighting to get the biggest gossip about you. Only you can control your image by not what you say, but how you decide to say it. A dominatrix in flesh. A role she plays as Julia Fox in the eye of the public. "I'm not a celebrity," she says. "I am an artist playing the role of 'me.'" Julia learned that the only person she needed to look up to was herself. The dominatrix who had learned she had power over people by simply existing. Charli XCX's line "I'm so Julia" became a compliment, a vibe, and her name became a blueprint.


ADORNIS AT THE STUDIO



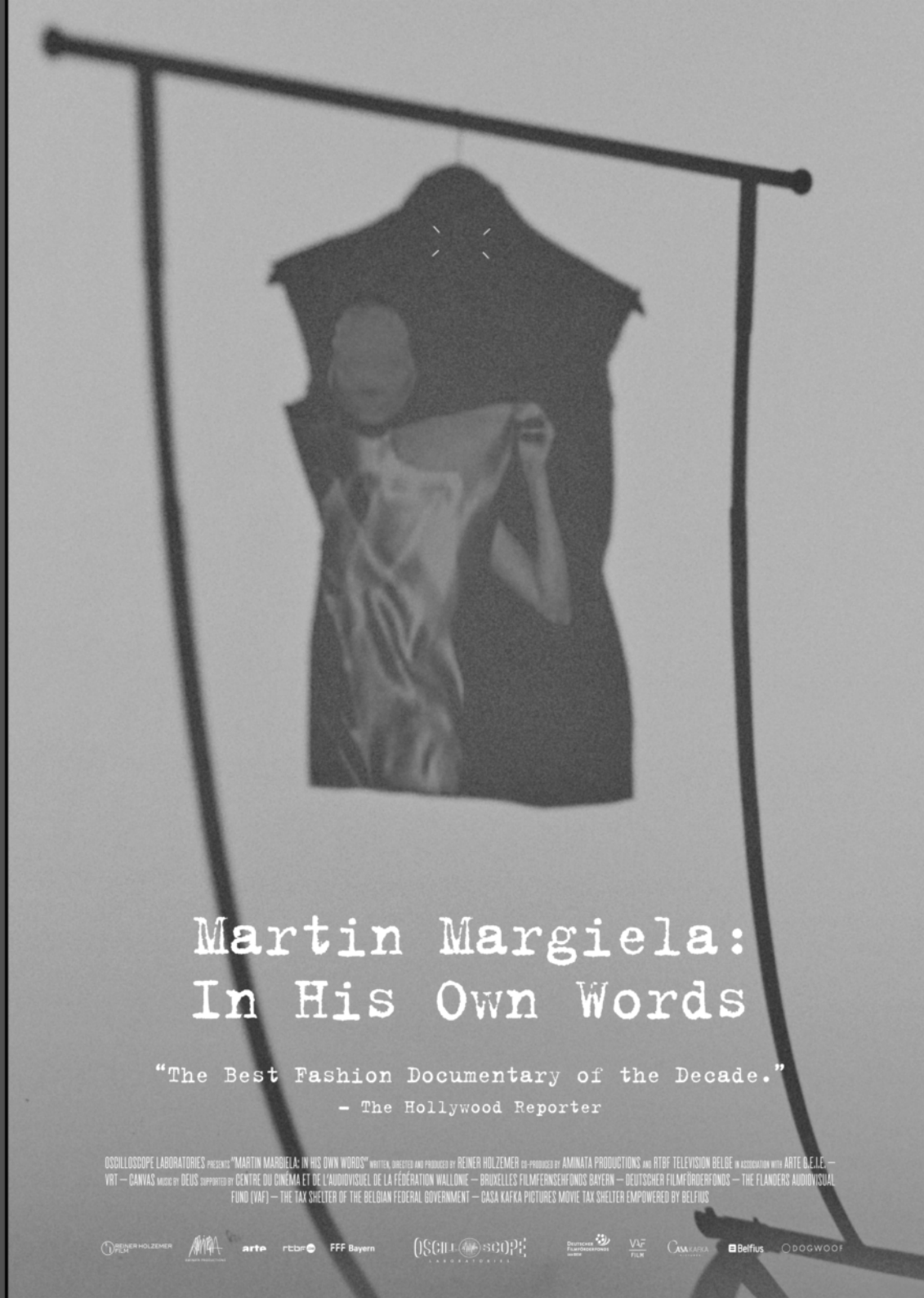



Art by Elene Kvezereli
@Eleneeart on Instagram

Photographed by:
Anrisha Sharashanidze

FASHION MOVIES TO WATCH:

1. Martin Margiela: in His Own Word's
2. High & Low - John Galliano
3. McQueen
4. House of Z
5. September Issue
6. The Gospel According to André Leon Tally
7. Westwood
8. Valentino Last Emperor
9. Girl Model
10. Dior and I

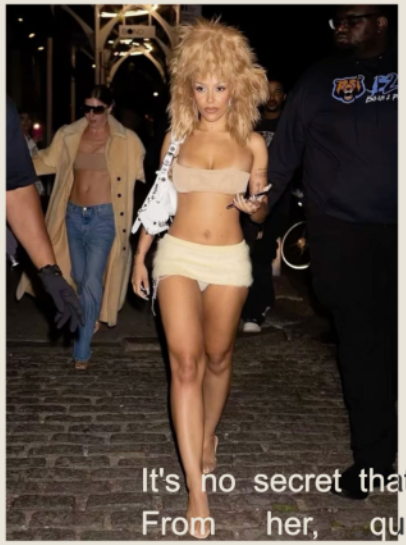


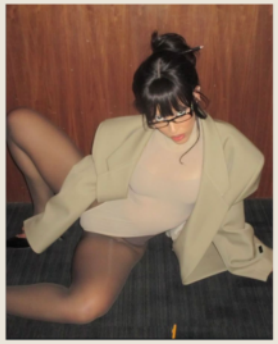
First word you see is what the universe is telling you to do

B S B U D F O R G I V E
T W R I T E K H C B C J
R B R E A T H E R E F C
A U H R E A D A E G J T
C D S E A R P L A I L R
C A M F T Z S R T N I U
E N I L G S L E E P S S
P C L E R Q O S S R T T
T E E C O I V T P A E P
R Q W T W Y E A E Y N Y
M B U I L D O L A Z S N
V T R A V E L K K H A O

DOJA CAT: CLAUDE ERA

How Doja Cat Transports Us into her Buttercream World





Written by Kesaria Tefnadze

It's no secret that Doja Cat is very fashionable. From her, quite literally, out-of-this-world promotional shoots for her third album *Planet Her*, to her DIY *"Moo!"* music video, where she wore a cow-print two-piece in front of a sh*tty green screen that broke the internet and made everyone dress up for Halloween. Her ability to dress in controversial looks brings her to the front of magazines such as *Vogue, GQ, Dazed, Harper's Bazaar,* and so much more. She is, without a doubt, the princess of method dressing, matching her *Hot Pink* era rollout with pink and '90s-inspired looks, to her *Planet Her* era where she dressed up as an alien, to *Scarlet*, where she dressed up in heavier, controversial, and experimental looks. It's no apparent fact that the deluxe album of Scarlet, called Scarlet 2 *Claude*, would bring out anything less from her.

all photo credits:
@Brettalannelson,
@dojahqs,
@dojacat

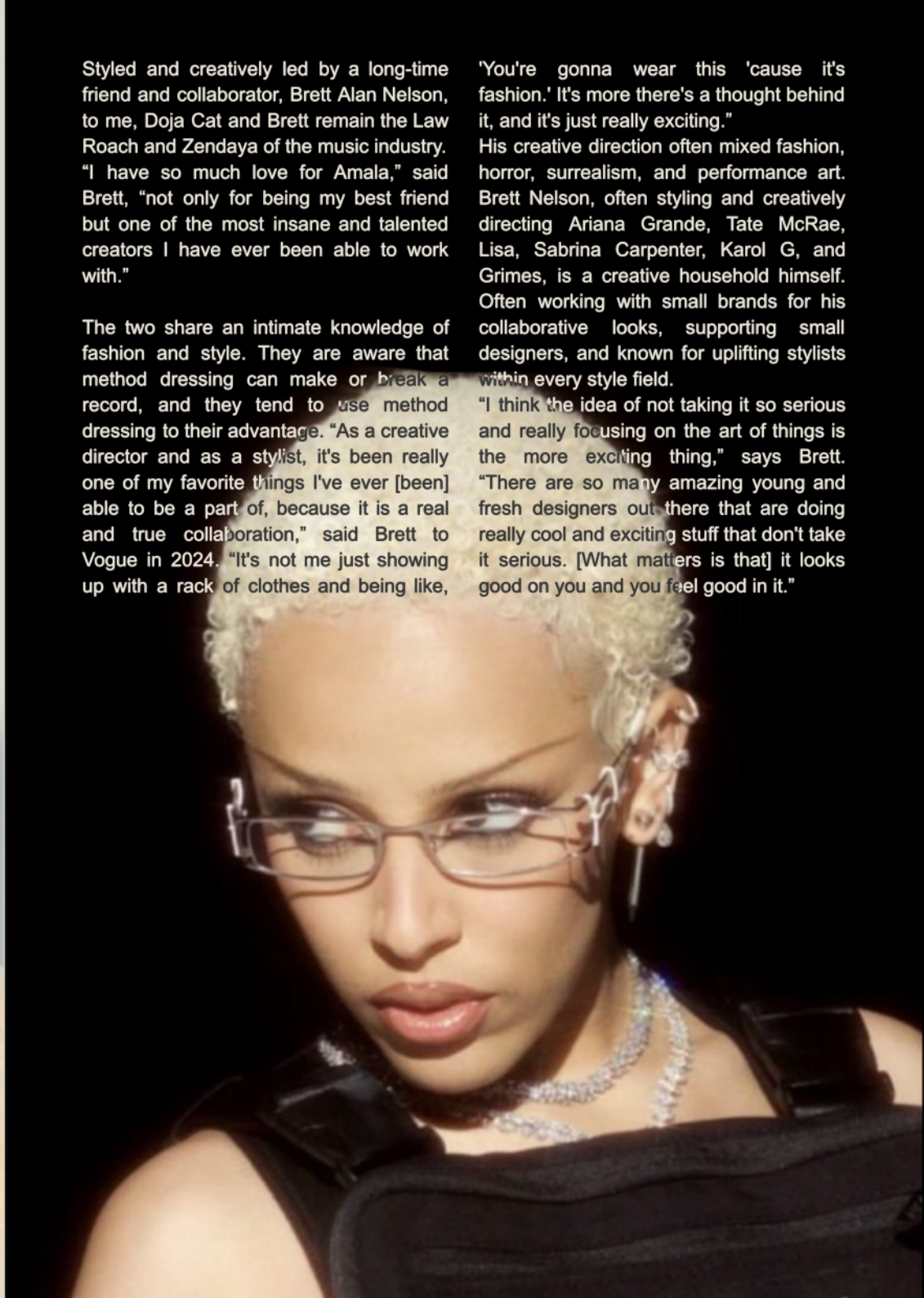
Amala Ratna Zandile Dlamini, also known formally as Doja Cat, was born to her Jewish mother, Deborah Elizabeth Sawyer, on October 21, 1995. Deborah was a painter and a clothing designer. Due to this, ever since Amala was young, she had great creativity around her. As her bedroom-made music developed into signing to a label record and releasing albums, finding fame through TikTok in 2020 during her Hot Pink era, fashion to her became a statement. Clothes became a way to build an aesthetic world. And method dressing became a part of the expectation when it came to the release of new music from the artist.

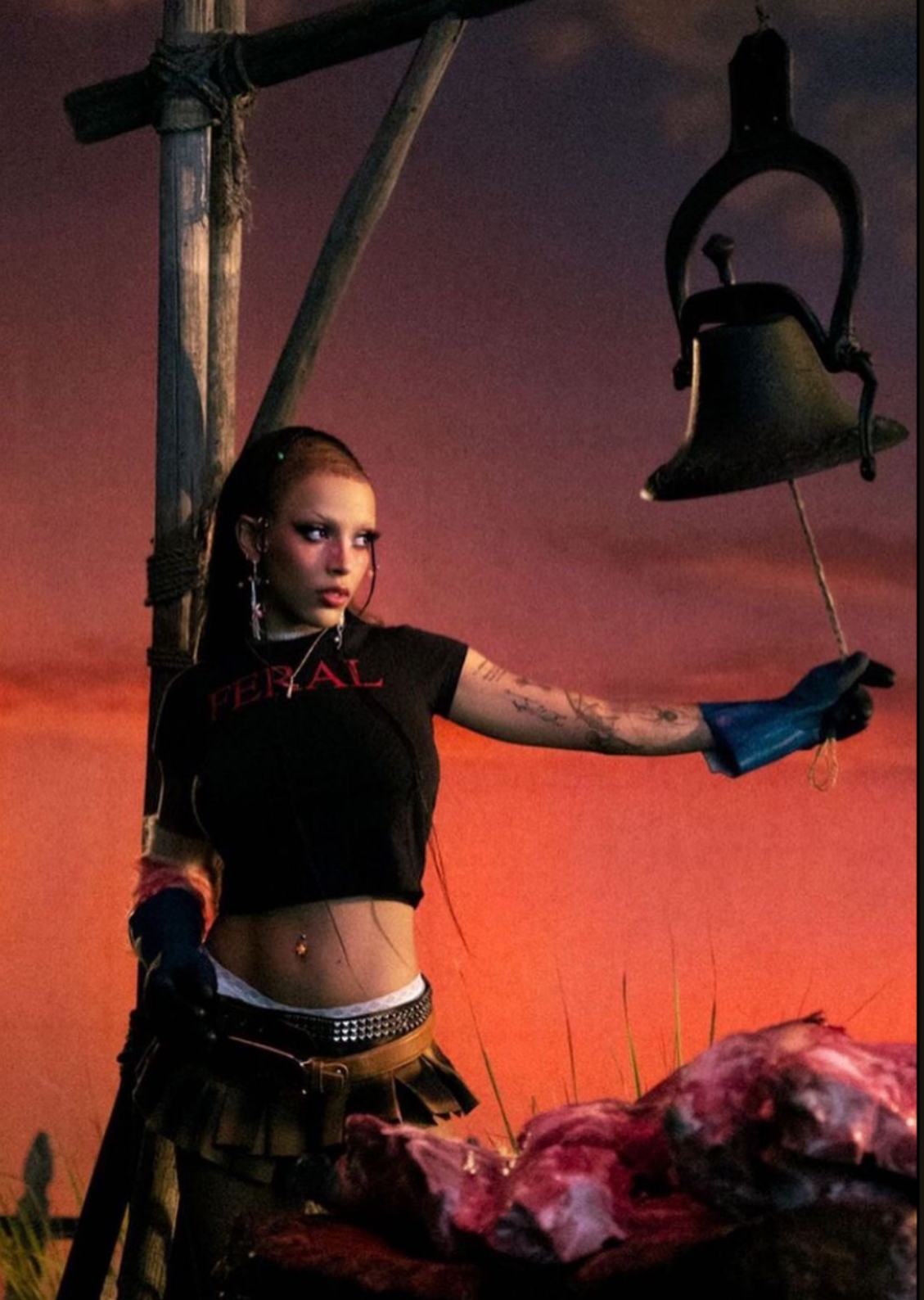
Styled and creatively led by a long-time friend and collaborator, Brett Alan Nelson, to me, Doja Cat and Brett remain the Law Roach and Zendaya of the music industry. “I have so much love for Amala,” said Brett, “not only for being my best friend but one of the most insane and talented creators I have ever been able to work with.”

The two share an intimate knowledge of fashion and style. They are aware that method dressing can make or break a record, and they tend to use method dressing to their advantage. “As a creative director and as a stylist, it's been really one of my favorite things I've ever [been] able to be a part of, because it is a real and true collaboration,” said Brett to Vogue in 2024. “It's not me just showing up with a rack of clothes and being like, 'You're gonna wear this 'cause it's fashion.' It's more there's a thought behind it, and it's just really exciting.”

His creative direction often mixed fashion, horror, surrealism, and performance art. Brett Nelson, often styling and creatively directing Ariana Grande, Tate McRae, Lisa, Sabrina Carpenter, Karol G, and Grimes, is a creative household himself. Often working with small brands for his collaborative looks, supporting small designers, and known for uplifting stylists within every style field.

“I think the idea of not taking it so serious and really focusing on the art of things is the more exciting thing,” says Brett. “There are so many amazing young and fresh designers out there that are doing really cool and exciting stuff that don't take it serious. [What matters is that] it looks good on you and you feel good in it.”





“The only thing I sold was a record, the only thing I folded under was pressure.”

SCARLET ALBUM

Scarlet was the fourth and long-awaited studio album by Doja Cat. and at the time, widely hated because of her public controversies. The album explored pent-up rage towards the viewers who thought that they had a say in her personal life. Doja created a character/alter-ego called Scarlet, who was covered in blood, completely naked, with a bob and stilettos. The statues of Scarlet covered the grounds of the USA, often appearing in popular parks, streets, and bus stops for some time until later being packed up. Scarlet's character was a rebirth of Doja, “pushed out” as she described. the effort it takes to give life to another human. To be bare, new, and born from the pain of a woman. To scare people because of your bare body you were born with.

Scarlet, fashion and creative-wise, was widely appreciated. We often got shock-value clothing pieces at events and demonic symbolism through accessory items such as hand warmers... But we surely can talk about *Scarlet* another time.

SCARLET 2 *CLAUDE* (DELUXE)

“One life. One chance. Take it.” - Love Life

Released on April 5, 2024, *Scarlet 2 Claude*, essentially a deluxe of the Scarlet album, ran 1 hour and 29 minutes, mixing the sounds of melodic rap, hip-hop, rap, with hints of contemporary R&B and neo-soul. The deluxe featured seven new songs, with three remix tracks featuring South African band The Joy on "Shutcho," "Acknowledge Me," and "Disrespectful."

Despite the rage rap that seeped through the Scarlet album, Scarlet 2 Claude was indeed the most vulnerable collection of songs by the artist. Exploring a relationship where she loves and yet her lover doesn't acknowledge the work Doja does for them in "Acknowledge Me." Exploring betrayed friendship in "OKLOSER." Admitting that she's too grown to be the masculine one in the relationship, always taking care of things, being overlooked and underappreciated. At the ending of the track "PISS," a voicemail from Doja's friend and photographer Jacob Webster is heard, where he encourages her to cut every negativity and depression off from her as she would to a cord that's holding her back. But "Headhigh" might be considered one of Doja Cat's most vulnerable songs. She touches on topics like how she lacks confidence, how she lost faith in humans, common sense, and motivation; her absent father; how she has a gift and uses her voice but people don't seem to read into those words; how people on the internet still manage to make time to hate on her despite them having nine-to-fives; how everyone has the power to change the view of the life they were assigned with; and how it's hard for her to wish her enemies well.

Although Scarlet 2 Claude did not reach the masses as much as Scarlet did because of its shock value, it was well loved for the nakedness, vulnerability within the tracks, aesthetics, looks, and creative direction.

During the era of Claude, the topic of discussion, once again, became hair. For Doja, hair became a clothing and statement piece, especially blonde hair.

Before Scarlet was released, Doja was talked down to for shaving her head. People observing assumed it was a meltdown, much like Britney Spears in 2007 when she shaved her head. That's maybe why Doja Cat was acting problematic, observers said, calling her fans fake and calling people out with no shame on Instagram Lives. It was all the pressure of fame... or maybe selling her soul.

The album Scarlet responded to these words. It did not deny them; it embraced them.

“She's not trapped in her image. This is an act of repossession.”- Bianca Censori, BIO POP.

The "MASC" music video was the main shooting start for the album's promo. Styled by Brett Alan Nelson, Doja wore a Gelareh Designs bodysuit and Jungle Tribe LA. She also wore Yessayan, Suzanne Kalan, Balenciaga, and Bond Hardware jewelry, Vex Latex gloves, and Balenciaga boots. She wore full Calzedonia, a Dilara Findikoglu headpiece, and Femme LA shoes. The looks were highly praised, as always, especially the collection of keys that was made into a wig.

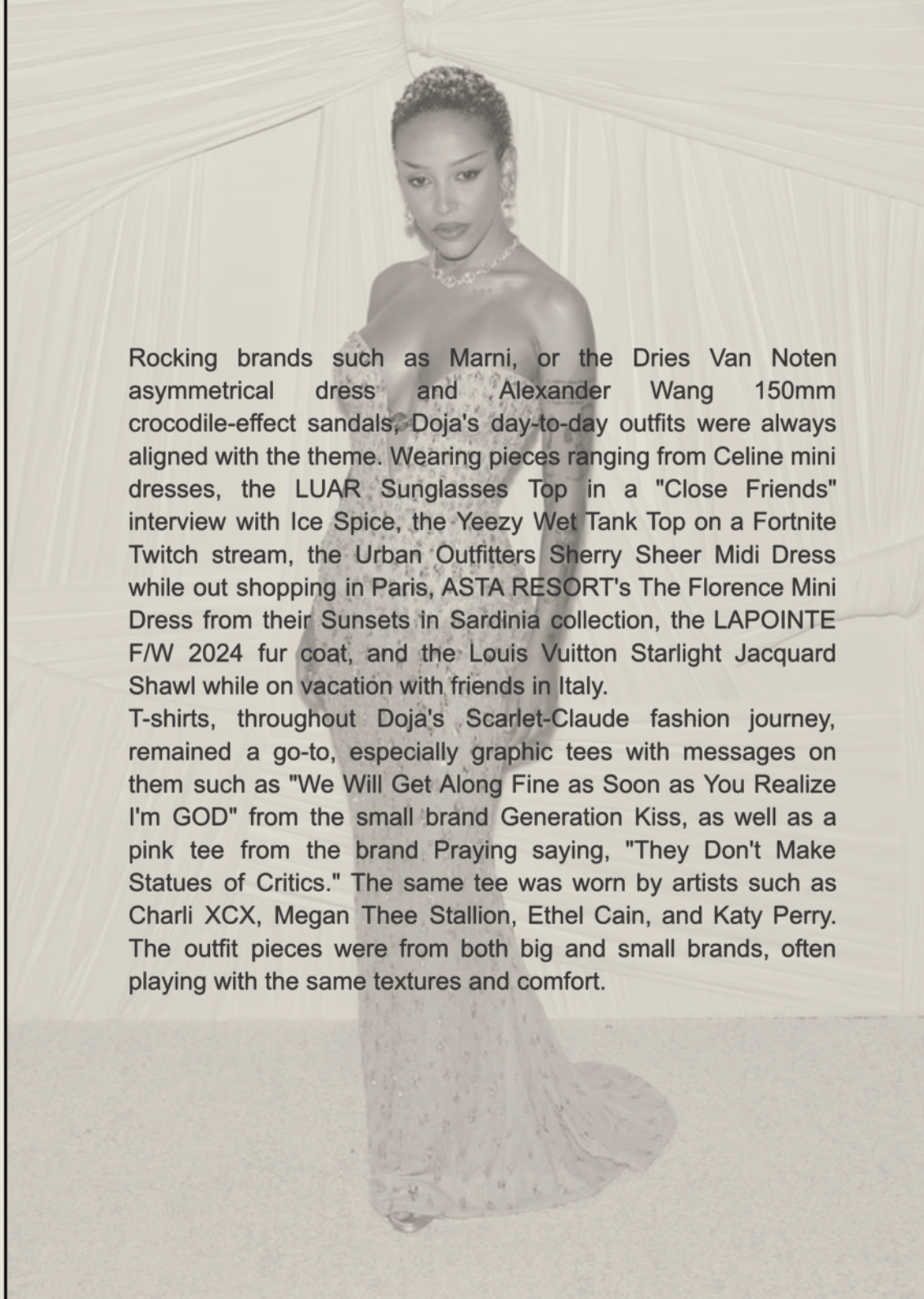
For the cover shoot of the album, Doja wore legendary Turkish-British designer Duran Lantink's AW 2000 Look 24 fur jacket and bodysuit.

The official cover of the deluxe was a close-up of Doja's small blonde curls.

Once again, events became a PR package for the rapper. Wearing custom Versace, Jacob & Co., Chrome Hearts, Schiaparelli, and Balenciaga…Doja took event wear to skin-tight bodysuits or complete statements.

Whether it was the iconic '90s Jean Paul Gaultier emerald green silk gown, the MARKGONG AW24 reclaimed fur coat and suitcase, the GCDS Fall 2024 bra and panties, or the Dilara Findikoglu custom look at the 2024 Grammy Awards mixed with stiletto heels and her body covered in fake tattoos, her event wear fell from custom looks to small-brand accessories.

In her day-to-day style, Doja remained a big fan of Urban Outfitters. She often wore minimalistic statement pieces that were casual yet so chic. Gold bikinis, white tank tops, baby tees, and mini skirts. The outfits were similar silhouettes she had worn during the Scarlet run, but during Claude these outfits became lighter colored, often hinting at cream, butter yellow, brown, or a completely black color palette.



Rocking brands such as Marni, or the Dries Van Noten asymmetrical dress and Alexander Wang 150mm crocodile-effect sandals, Doja's day-to-day outfits were always aligned with the theme. Wearing pieces ranging from Celine mini dresses, the LUAR Sunglasses Top in a "Close Friends" interview with Ice Spice, the Yeezy Wet Tank Top on a Fortnite Twitch stream, the Urban Outfitters Sherry Sheer Midi Dress while out shopping in Paris, ASTA RESORT's The Florence Mini Dress from their Sunsets in Sardinia collection, the LAPOINTE F/W 2024 fur coat, and the Louis Vuitton Starlight Jacquard Shawl while on vacation with friends in Italy.

T-shirts, throughout Doja's Scarlet-Claude fashion journey, remained a go-to, especially graphic tees with messages on them such as "We Will Get Along Fine as Soon as You Realize I'm GOD" from the small brand Generation Kiss, as well as a pink tee from the brand Praying saying, "They Don't Make Statues of Critics." The same tee was worn by artists such as Charli XCX, Megan Thee Stallion, Ethel Cain, and Katy Perry. The outfit pieces were from both big and small brands, often playing with the same textures and comfort.

MET GALA

"You know nothin' 'bout fashion, b*tch."

"The aesthetic is 'f*ck you,' in a way," said Doja Cat to Vogue. "And I just like how that sounds, and it's kind of... it just feels sexy and fun and different and refreshing to me to kind of go in a wet T-shirt, butt-a*s naked to the Met Gala."

To Brett and Doja, public shock value is a marketing tactic. The 2024 Met Gala was no different than the 2023 Met Gala, where Doja showed up as Karl Lagerfeld's cat with cat prosthetics on her face.

This year, in 2024, before the release of the album, Doja collaborated with Vetements for a custom wet T-shirt dress and a set of looks leading up to the big night. Doja was caught by paparazzi shopping in a Vetements bedsheet while jewelry shopping, going to McDonald's with Georgian Vetements designer Guram Gvasalia while wearing a clear tape top and a mini skirt, later smoking a cigarette while strutting the street.

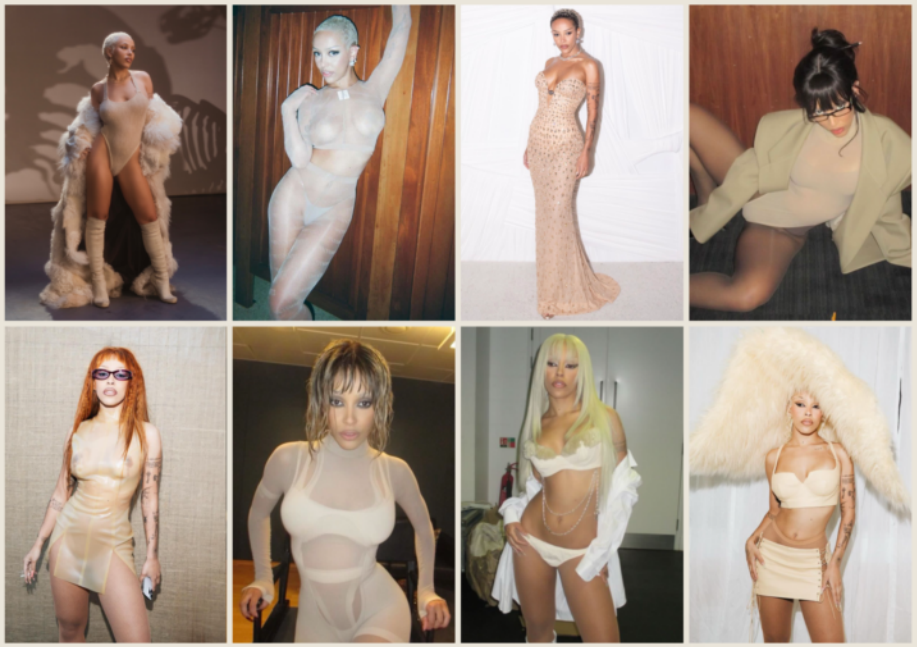
On the day of the Met Gala, it was assumed by the public that Doja would show up naked, said Brett. While at a fitting, Doja had apparently worn a towel. Guram, the designer, offered that instead of exiting the hotel and hiding the look with umbrellas like Doja's team did the year before, it would be much better to exit the hotel wearing a towel, almost adding to the theme of nakedness and exposure.

She exited the hotel in a custom Vetements towel alongside the designer, with makeup done by legendary makeup artist Pat McGrath to look as though she was crying silver tears down to her chin.

Wearing *Pleaser Shoes* Aspire-601 Clear Platform Heels, priced at $51.17 on their website, when she arrived on the Met Gala carpet, Doja wore a wet T-shirt dress that went down to her ankles. The wet T-shirt was assumed to be covered in water to stick to Doja's body by the fans, like Greek statues where clothes were so thin that they seemed to almost fuse with the body. The dress was actually covered in gel to maintain the wet look throughout the night, instead of drying and dripping on the carpet as it would if water was used.

DOJCHELLA

Headlining Coachella after the release of the deluxe served as the main driving force for the aesthetics of the show. Doja wore six different looks. Opening the show with a Charlie Le Mindu custom hair outfit matched with STAUD customized boots. Later, an Asher Levine custom muscle/abs bodysuit matched with Duran Lantink AW24 boots. Entire Studios custom top and bottom, custom boots from Timberland, and Gucci sunglasses. A yellow belted custom bodysuit from Off-White, with white tights and ANCUTA SARCA Gold Honey Boots. A full Natasha Zinko custom corset, shorts, and over-the-knee boots. And finally, covered in mud after dancing and performing in the mud while wearing a two-piece cream-colored bikini.



MAYBE ONE DAY YOU'LL BE GREAT AND GO ON TOUR...LIKE ME

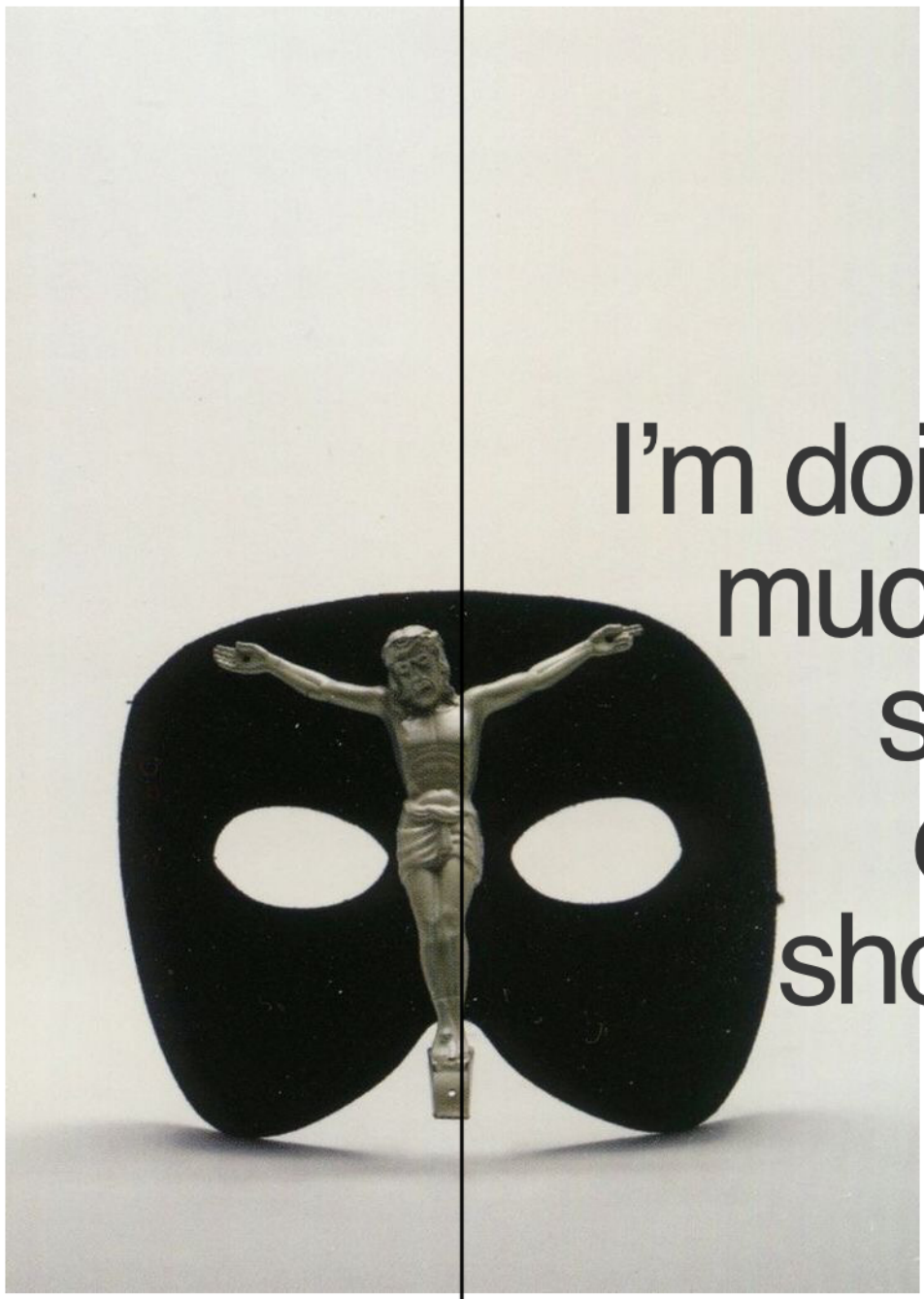
The set? Incredible. The looks? Immaculate.

The European leg of her Scarlet Tour kicked off on June 11 in Glasgow. The tour was once again creatively led by Brett Alan Nelson. He created the visual identity, styling of the looks, and creative concepts. Parker Genoway, on the other hand, was the creative producer and producer, translating the set design into reality and doing an amazing job at it.

The set included things such as a hair microphone stand by the insanely talented Charlie Le Mindu who also worked on her Coachella hair outfit. hair as furniture, and stage stands almost looking like hay. Hair was quite literally everywhere you looked. The most talked-about thing on the European leg of the tour was definitely the fashion moments.

Doja wore a custom corseted leather bra, laced skirt, and furry hat by BLUEMARBLE for Roskilde. Custom Dilara Findikoglu once again and Casadei Super Blade Melody 100mm pumps in Amsterdam. A custom three-piece hosiery set from CHRISHABANA that was filled and embellished with steel piercings for Birmingham. A yellow translucent latex coat and a custom latex bodysuit from Arthur Avellano for London. For the closing of the Scarlet Europe Tour and Wireless Festival in London, Doja wore a custom couture frock coat and corset by Dilara Findikoglu, Agent Provocateur's Violah Thong on top of black tights, and GIABORGHINI's 85mm pumps.

From the start, we can say that Doja Cat is not a randomly blown-up artist. What shot her to stardom was mainly her ability to create worlds with every album. Every event look, every tour set, and every piece of décor was a part of the world she had built.
Claude was no different.
Often compared to Bianca Censori for the nakedness of the looks, the creative direction showed that there is no need to cover much. Hair is not needed. Clothes are not needed. The seven tracks of the album are vulnerable. Tracks like "MASC," "Headhigh," and "Acknowledge Me" are all tied to vulnerability. Vulnerability is nakedness. It is to show yourself without any blinds between the viewer and the artist.
The lyrics translated into the looks. Everything was beige, almost like a nude color, to mesh with the skin, cleaning the blood off of scarlet and revealing skin. creating this illusion of healing after the storm, completely stripped bare and fresh. As if unpacking the rage and starting from a clean slate.



I’m doing so much that should cost a shoulder

End of the day everything is on me

Schiaparelli SS26
Haute Couture

Haute Couture vs. Ready-to-Wear: Fashion's Ultimate Spectrum

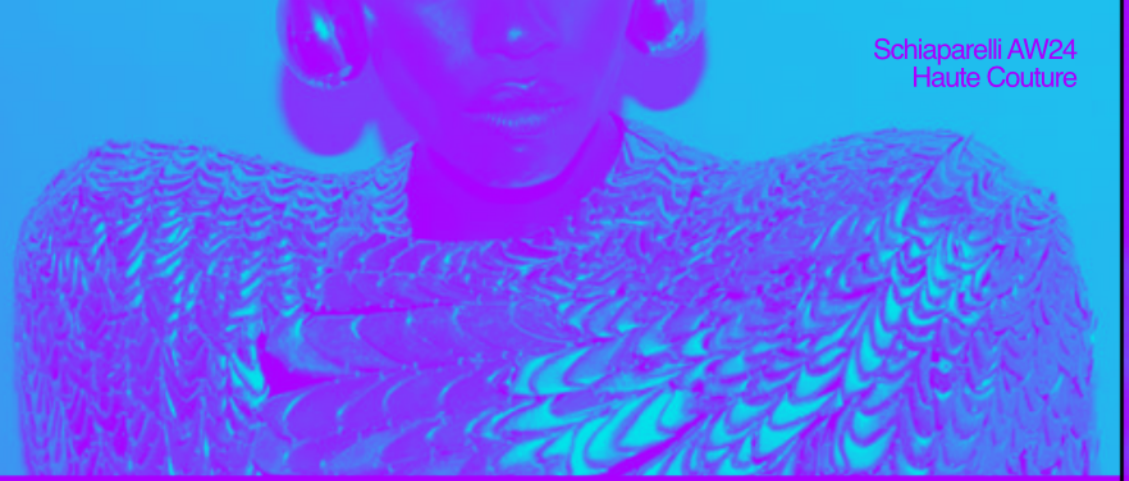
Written by Mariko Berulava

If you have ever watched a fashion show and thought, *"Who on earth is going to wear a gold-plated, hand-molded metal bustier to the grocery store?"* you have officially run into the dividing line of the fashion industry.

The fashion world is split into two massive, entirely different realms: *Haute Couture* (the custom-made fantasy) and *Ready-to-Wear* (the rack-ready reality). For anyone trying to make sense of the industry, understanding how these two operate is like learning the difference between a custom-built concept supercar and a high-end luxury sedan.

Schiaparelli SS26
Haute Couture

Schiaparelli SS25
Ready-to-Wear



Schiaparelli AW24
Haute Couture

Haute Couture: The Protected Fantasy

Let's start with the most misunderstood term in fashion. People use the word "couture" to describe everything from expensive designer handbags to juicy couture tracksuits. In reality, Haute Couture is a legally protected term in France.

To officially call yourself a Haute Couture house, a brand must be granted permission *by the Chambre Syndicale de la* Haute Couture (a governing body in Paris). The rules to get in are incredibly strict: You must design custom, made-to-measure clothing for private clients, requiring one or more personal fittings. You must own an atelier (workshop) in Paris that employs at least 15 full-time staff. You must present a collection of at least 50 original designs to the public twice a year (in January and July).

Because of these rules, only a tiny, elite club of brands including *Chanel, Dior, Schiaparelli,* and *Jean Paul Gaultier* are true haute couture houses.

How it's made: Every single piece is sewn almost entirely by hand. The workers in these ateliers are called *les petites mains* ("the tiny hands"). These are highly specialized artisans, master drapers, tailors, embroiderers, and plumassiers (feather-workers) who spend anywhere from 100 to over 1,000 hours on a single dress.

Ready-to-Wear: The Commercial Engine

Ready-to-Wear, (or *Prêt-à-Porter* in French) is the fashion you can actually buy off a rack. It is designed in standardized sizes (like US 2 to 14, or S, M, L) and is made to be sold immediately to the general public.

How it's produced: While RTW from luxury brands (like Prada, Gucci, or Saint Laurent) is still made with incredibly high-quality fabrics and excellent construction, it is manufactured using machine-assisted factory processes. It is engineered to be reproduced in batches of hundreds or thousands.

How often do we watch it? While Haute Couture has two highly exclusive Paris showcases a year, Ready-to-Wear is a massive, global machine. We watch RTW collections debut at the "Big Four" fashion weeks (New York, London, Milan, and Paris) during two main seasons: 1. Fall/Winter (shown in February/March) 2. Spring/Summer (shown in September/October)

(Note: Many commercial brands also show "pre-collections" like Resort and Pre-Fall to keep stores stocked year-round.)

Schiaparelli SS26
Ready-to-Wear

Dior SS98
Haute Couture

The Clash of Skills: Who Makes What?

The craftspeople behind these two worlds require completely different design superpowers.

The Creators: Couture relies on artisanal specialists (*petites mains*) trained in historic, delicate handcrafts like tambour embroidery and hand-rolled hems. Ready-to-Wear, on the other hand, relies on pattern-makers and technical designers who excel in grading (scaling sizes) and manufacturing efficiency.

The Creative Mission: The goal of Couture is to push the absolute limits of art and create a flawless, one-of-a-kind fit for a single human body. The goal of Ready-to-Wear is to engineer a garment that looks flattering on thousands of different bodies while surviving the wear-and-tear of everyday life.

The Price Tag: Because of the manual labor involved, true Haute Couture starts around $20,000 for a simple suit and can easily exceed $100,000+ for an evening gown. Ready-to-Wear ranges from a couple of hundred dollars to several thousand for high-end designer pieces.

Christian Cowan FW26
Ready-to-Wear

McQueen SS98
Ready-to-Wear

Haute Couture is the research and development lab of fashion. It is where brands lose money to build their artistic reputation, create iconic cultural moments, and test wild, boundary-pushing ideas. Ready-to-Wear is where those ideas get simplified, industrialized, and sold to the world. Couture is the dream; Ready-to-Wear is the wardrobe.

girlhood is a spectrum

nostalgia, ULTRA.

March 18, 2026.

“Conversation between lovers”

“I saw your face between the courtroom, must I have the opportunity to speak and offer my condolences to our beginning of an end?”
“I suppose it shall not hurt now and shall we live in the moment and pay no attention to the outcomes of this study conversation.” Said she,
“Thy have been greatly open at the heart like to an orange for some time. ‘Tis was only a matter of time ‘til God dragged a man into my life.”
“Heart upon your sleeve?”
“Quite Indeed. Although you must know from our first encounter, A mother's need was all I've begged for and yet I wear the face of her rage.”
“I am greatly cursed with my father’s temper at times,” he smiled, “I assure thee I understand thy concern.”
“Would you consider turning up your shirt above your head, to bring a smile upon my bed?”
“I suppose it’d be right and rather quite nice. But only if we love each other instead.”
“I take it you are not a fan of moments such as these. Sweetness and joy must be something thee had in the family tree. I will take that in concentration. Until then, and until bed unravels, Tell me, Do you suspense the grand scheme of things? The thread that tied us together the very moment thy said my name had grown into a rope. Do you suspect that we might not ever be free from it?”
“I suppose if we shall hurt one another, we might have to cut the rope at once. If we are tangled within it, our limbs compressed, the ropes knotted with memories, then I assume that not even the sharpest of knives can cut the rope completely knots free. I will take a piece of you with me and so shall you.”
“It is rather beautiful to think that way, don't you agree?” she bargoned with a beckoning wide smile.
“I believe not.”
“Oh my, why is that my lord?” She gasped.
“Because you have things I shall not find in another.”
“Thats quite right.” The woman said proudly.
“Everyone is different from one another. No duplicates can be found in this Gods country. That’s what makes this whole ordeal quite extraordinary.”
“Thy love, God's earth is roaming with people. nor good nor evil. They simply are. You are not great nor cruel. Even with your flaws and greatness I will not find any other like you. I will be hunted by the rope still tied to my hand. An unbreakable chain. As time grows and I age I shall accept it as a part of my body. I will not, any longer, pay any heed to it. But I shall remain aware that it once tied me to you.”

- Written by Kesaria Tefnadze

I’m tired of healing but I got places to be
and dreams to accomplish

SHENIQUA GULLIVER

by Kesaria Tefnadze

KESARIA: Being the thrifting queen I know you to be, what do you think anyone who seeks to get into the thrift culture to resell the items should know?

NIQUA: Patience is key, and you must have an idea of what you're looking for. I'd suggest having a moodboard if you're looking to resell, definitely keep it updated with what's happening in fashion trends. Know what people are buying, know the trends.

KESARIA: What was the best thrift find you've ever come across?

NIQUA: Honestly, I think all my thrift finds are the best because I only thrift the best things. I have a pretty sharp eye for quality, so by the time something makes it into my closet, it's already earned its spot.

KESARIA: How has thrifting changed the way you think about fashion?

NIQUA: Thrifting has changed the way I think about fashion in so many ways. I realized fashion doesn't always have to be about what's trending, it's more about creative expression, finding a style that truly resonates with you, a style that represents your identity and expresses who you truly are. While shopping at fast fashion stores like H&M, Forever 21, Shein, etc., I wasn't really finding myself. I was just going with what was trending, and I don't think fashion should be about that. Whereas thrifting, I had every era and generation of pieces to choose from, without someone trying to sell me a specific style. I had to look and find who I was.

KESARIA: What qualities do you look for in vintage or second-hand pieces?

NIQUA: I look to make sure they're always made with high quality fabrics not 100% polyester, because that just screams fast fashion right there, lol. That way I know I can have this piece of clothing for the long run. I also look for the brand tags on a piece of clothing. I feel like you can really tell a lot about a designer by their name tag. I'm more likely drawn to tags that have more than just the brand name on them, with a bit more creative expression

KESARIA: Through your youtube vlogging journey what do you see to achieve?

NIQUA: I hope to achieve an audience that kind of understands what I am trying to say and who has also been going through the same thing. I also want to show them to have more confidence in themselves that they too can pick up a camera and start vlogging. You don't need an entire fanbase; I feel like you first have to be your own number one fan. So I am just trying to find people I can connect with people who are also creative and interested in fashion.

KESARIA: What has been the biggest lesson you've learned from vlogging?

NIQUA: The biggest lesson I've learned from vlogging is patience. You're not going to get thousands of views from your first or second video, and that's okay. Don't wait for something exciting to happen before you hit record. Some of the best content comes from the smallest moments. Talking about a book you loved, a movie you just watched, or even just a walk in the park. Being authentic and being yourself is what people are actually looking for.

KESARIA: Is there a video you're most proud of?

NIQUA: Yes, actually there is one. It's the second video I posted on my YouTube channel, where I documented myself preparing for a photoshoot. It didn't get much in the way of likes or views, but that's not why it means so much to me. I'm the type of person who says "I'll vlog this" and then completely forgets so the fact that I actually followed through and captured it is what I'm most proud of. It was a genuinely great experience, and a reminder to myself that I can actually stick to the things I set out to do.

KESARIA: Which emerging designers are you excited about right now?

NIQUA: One emerging designer I'm keeping my eye on

right now is Yiiz. I had the pleasure of modeling for him this year, and his collection was nothing short of stunning. His talent is undeniable, and I have no doubt he's on his way to achieving great things.

KESARIA: Based in Windsor–Essex County, would you say that the fashion world is approachable to you? What opportunities do you think are missing from the Windsor–Essex fashion scene?

NIQUA: No, not in the way I need it to be. As someone with a background in marketing and a genuine love for the fashion industry, I've found that Windsor simply doesn't offer the opportunities I'm looking for. That said, I'd call Windsor-Essex a hidden gem. You have to dig for it, but the talent is there. I've had the privilege of modeling for some incredible local designers who prove this city has creative depth. The issue isn't a lack of talent; it's a culture that hasn't quite caught up. Windsor can feel stuck in its ways, and I think a lot of people here are hesitant to express themselves the way they truly want to. That gap is exactly why so many creatives end up packing their bags for Toronto or Montreal chasing the opportunities, communities, and freedom of expression that this city has yet to fully embrace.

KESAIRA: Has being based outside a major fashion capital affected your career?

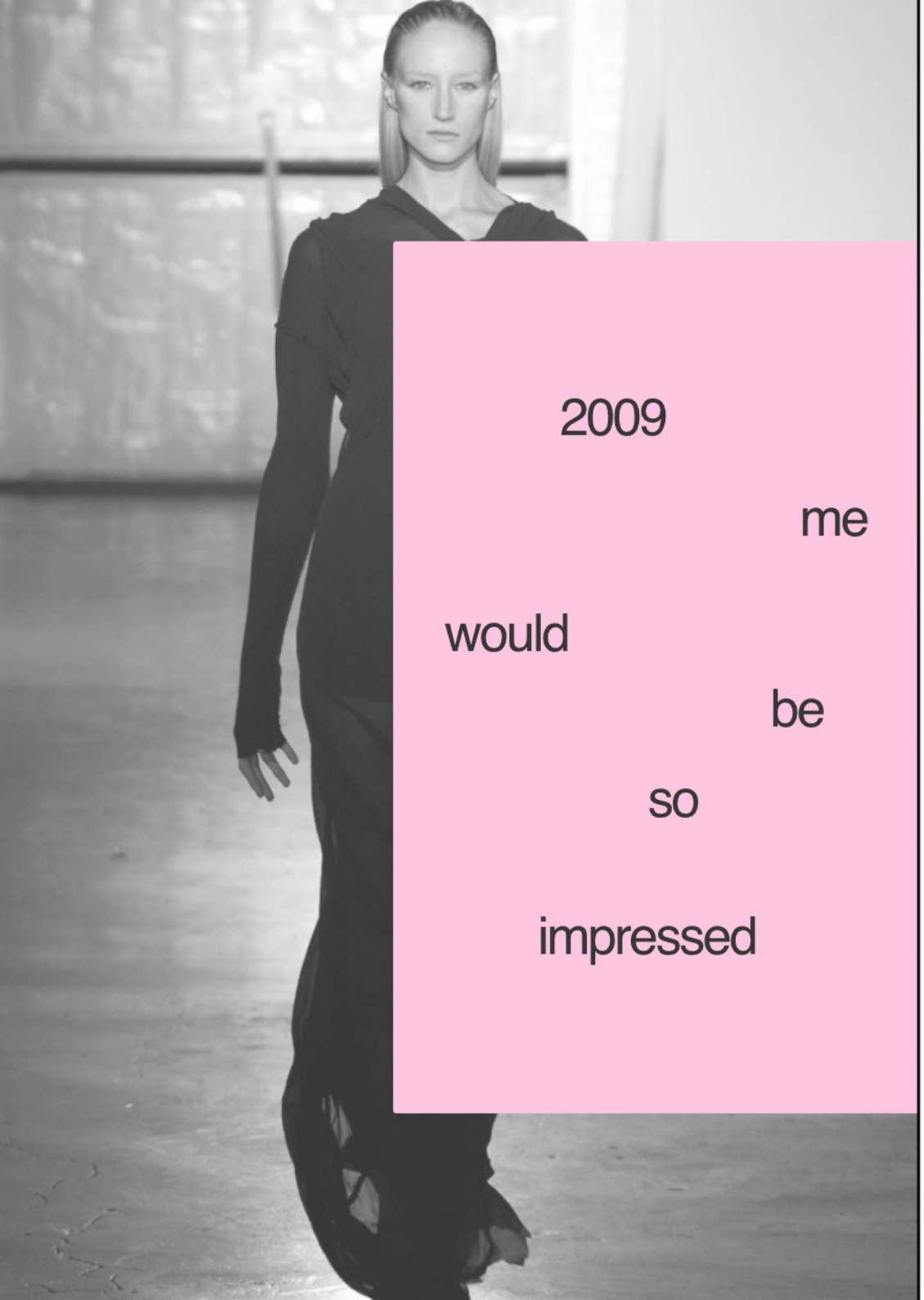
NIQUA: Absolutely. I graduated just a couple of months ago from a marketing program with my sights set on the fashion industry — but that's an opportunity Windsor simply hasn't caught up to yet.

KESARIA: What inspired you to create a creative group rather than work independently?

NIQUA: I created this creative group because I wanted to build the community I couldn't find already existing in Windsor. Working independently means carrying all the creative weight alone, but a group means we can bounce ideas off each other, push one another creatively, and combine different strengths whether that's styling, photography, or vision. It was also my way of filling the gap I saw here: giving other creatives in the area a place to belong instead of feeling like they have to move to Toronto or Montreal to pursue their passion. One voice can inspire a few people, but a group amplifies that more perspectives, more visibility, and more chances to show that Windsor's fashion scene actually has depth.

KESARIA: What kinds of people are you hoping to attract to the group?

NIQUA: I'm hoping to attract people with different skills that complement each other photographers, stylists, models, designers, makeup artists so the group isn't just one type of creative, but a full ecosystem. More than skill level though, I'm really looking for the right mindset: people who are open-minded, authentic, and not afraid to express themselves. I've noticed a lot of people in Windsor hold back creatively, so I want to find people who are ready to break out of that and truly show who they are.



2009

me

would

be

so

impressed

The World of Coquette

Today, when we hear the word coquette we associate it with frills, lace, bows and a very girly feel, but where did the aesthetic originate from? or what is its history?

Written by Anastasia Kasrelishvili

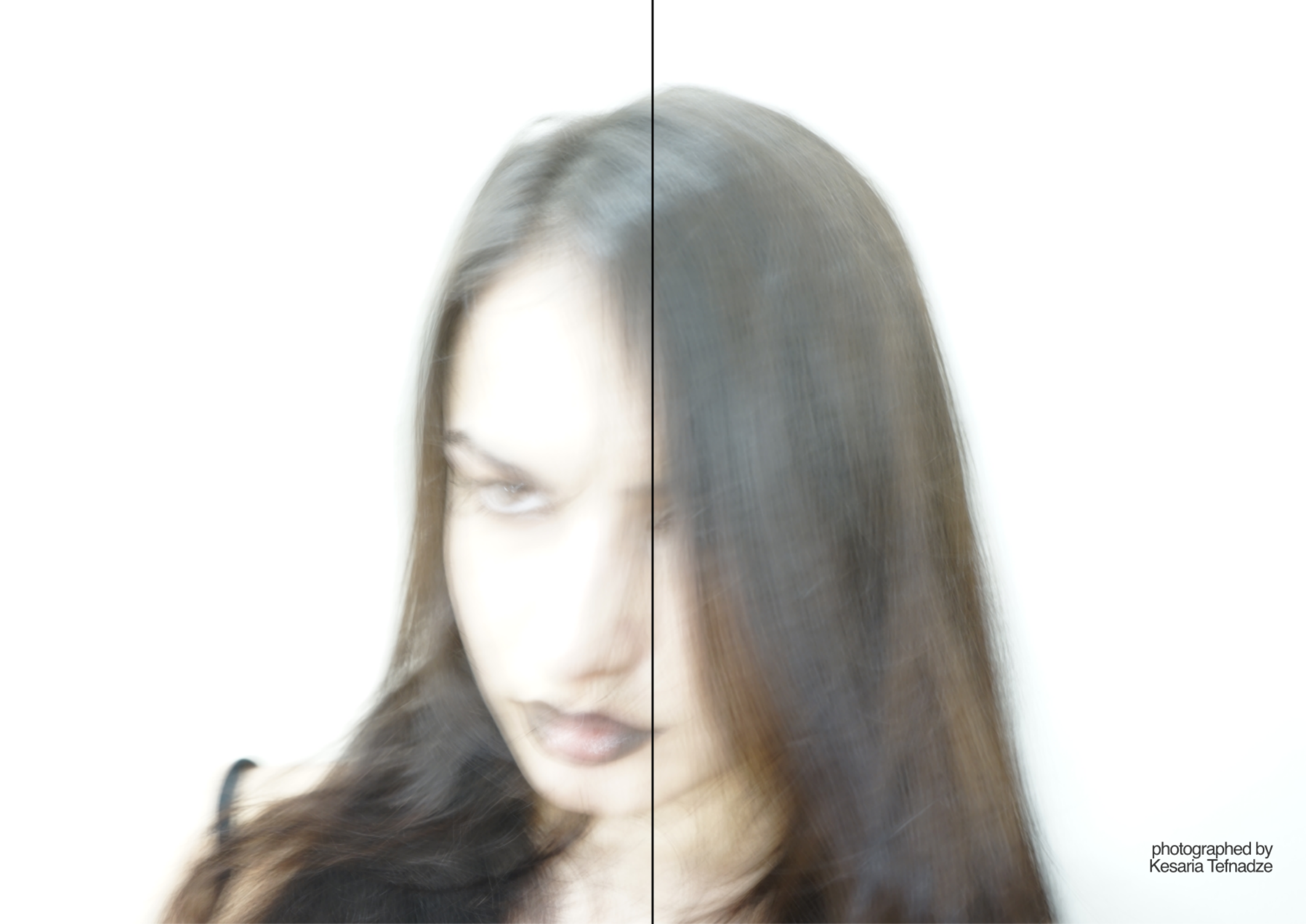
The word “coquette” was originally used to describe a flirtatious, frivolous woman and was first used in French theater. The term spread and became a sort of emblem of femininity and nobility. After the french revolution however, the coquettish rococo aesthetic had its flicks but more less died down. until Sofia Coppola's “Marie Antoinette” was released. The aesthetic quickly caught back on, especially with the rise of tumblr in the early 2010s allowing the aesthetic to triple in popularity, Icons such as Lana Del Dey and cinematic 60s imagery became a major part of the coquette has often times been associated with problematic topics such as glamorizing abuse or pedophilia.

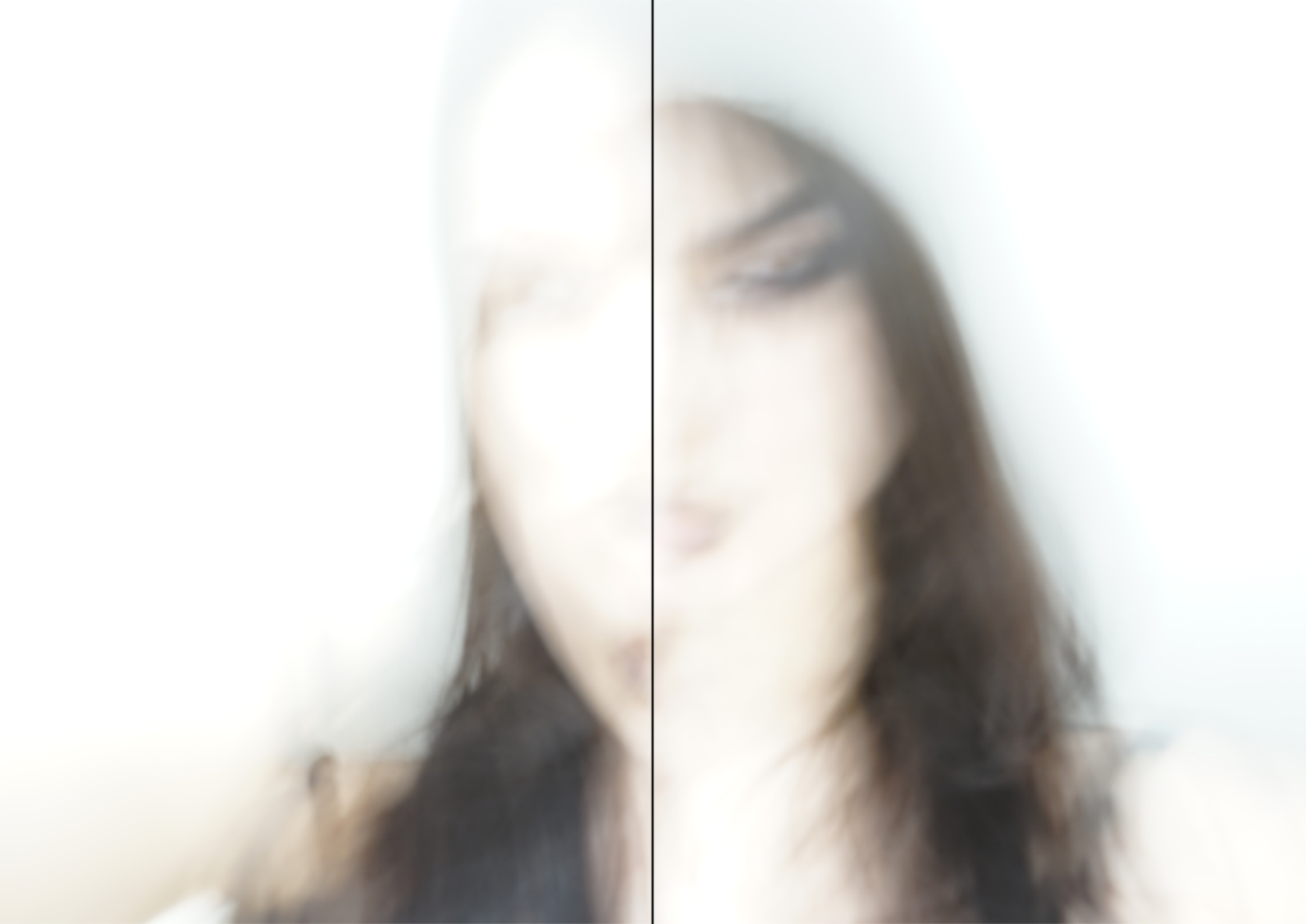
Considering the deep links the aesthetic shares with Vladimir Nabokov's “Lolita” and the “Nymphet” subculture, it is understandable why most people feel this way. Although nymphet is a sort of original Regardless of its seedy past, coquette is still a very widespread, loved aesthetic and style which is constantly evolving. Today coquette is associated with darker gloomier hues, lace, fawn imagery, polka dots, ballet, etc giving it a sort of chic parisian feel to it.

aesthetic, allowing it to grow from just pink and bows into dividing into different substyles such as “americana”, ”morute”, “dollette” and etc. although the aesthetic is still very loved, in the opinions of most, the aesthetic truly peaked in 2021-2022 with its autumny downtown feel, diet coke, floral print sheets, pearls and heart shaped sunglasses being a memorable part of the aesthetic, later on it was reborn in December of 2023 with the release of “Priscilla” enhancing the aesthetics already vintage 60s feel while appealing to a larger audiences.

name for the aesthetic, coquette, — the rebranded,somewhat newer version of the subculture, — doesn't focus on the sexualization of minors and instead is focused on hyperfeminine doll-like imagery as well as romanticizing the gloomier, girlish parts of life.

Hunger hurts


photographed by
Kesaria Tefnadze



KEBURIA

KEBURIA

The art of access

written by
Kesaria Tefnadze

Is it the excessively huge bra hooks on the dresses from his SS17 show that define him as one of the biggest rising Georgian designers, or his exhilaration in saying goodbye to Anna Wintour through a T-shirt? Is it the boxing ring fashion show or the Napoleon-inspired jackets mixed with the modern day that would later appear throughout fast fashion? Perhaps it is none of those things individually, but rather the way George Keburia approaches fashion as if it were both a joke and a serious craft at the same time. To this day, Keburia proves that precision and excess are not opposites. In his world, they coexist effortlessly.

His collections often sit somewhere between fantasy and reality. Tailoring is sharp, silhouettes are intentional, yet there is always something unexpected hiding within them. A dress held together by oversized lingerie hardware. A historical reference twisted into something modern. Humor placed beside impeccable craftsmanship. Few designers manage to create clothing that feels theatrical without losing wearability, but Keburia has built an entire career around that balance.

To understand the mind of George Keburia, however, we must go back to where it all began.

Self-taught, without any formal education in fashion design, George admits that as a child he always dreamed of becoming a designer. Instead, persuaded by his parents, he enrolled in business management. The dream, however, never disappeared. Eventually, he decided to leave university and pursue fashion on his own terms, trusting instinct over certainty. It was a leap of faith that would define the rest of his career.

In 2013, Keburia joined Fashion House Materiel, where he spent two years designing collections for one of Georgia's most established fashion houses. The experience allowed him to understand the realities of building collections while refining his own visual language. By 2015, he was ready to establish his own label, and just a year later, at the age of 26, he presented his debut collection at Mercedes-Benz Fashion Week Tbilisi.

The collection immediately drew attention, earning him the Best Newcomer Award at Tbilisi Fashion Week and establishing him as one of the most promising new voices in Georgian fashion. What seemed like an overnight success was, in reality, the result of years of persistence, self-education, and an unwavering belief that fashion was where he belonged. It was only the beginning.

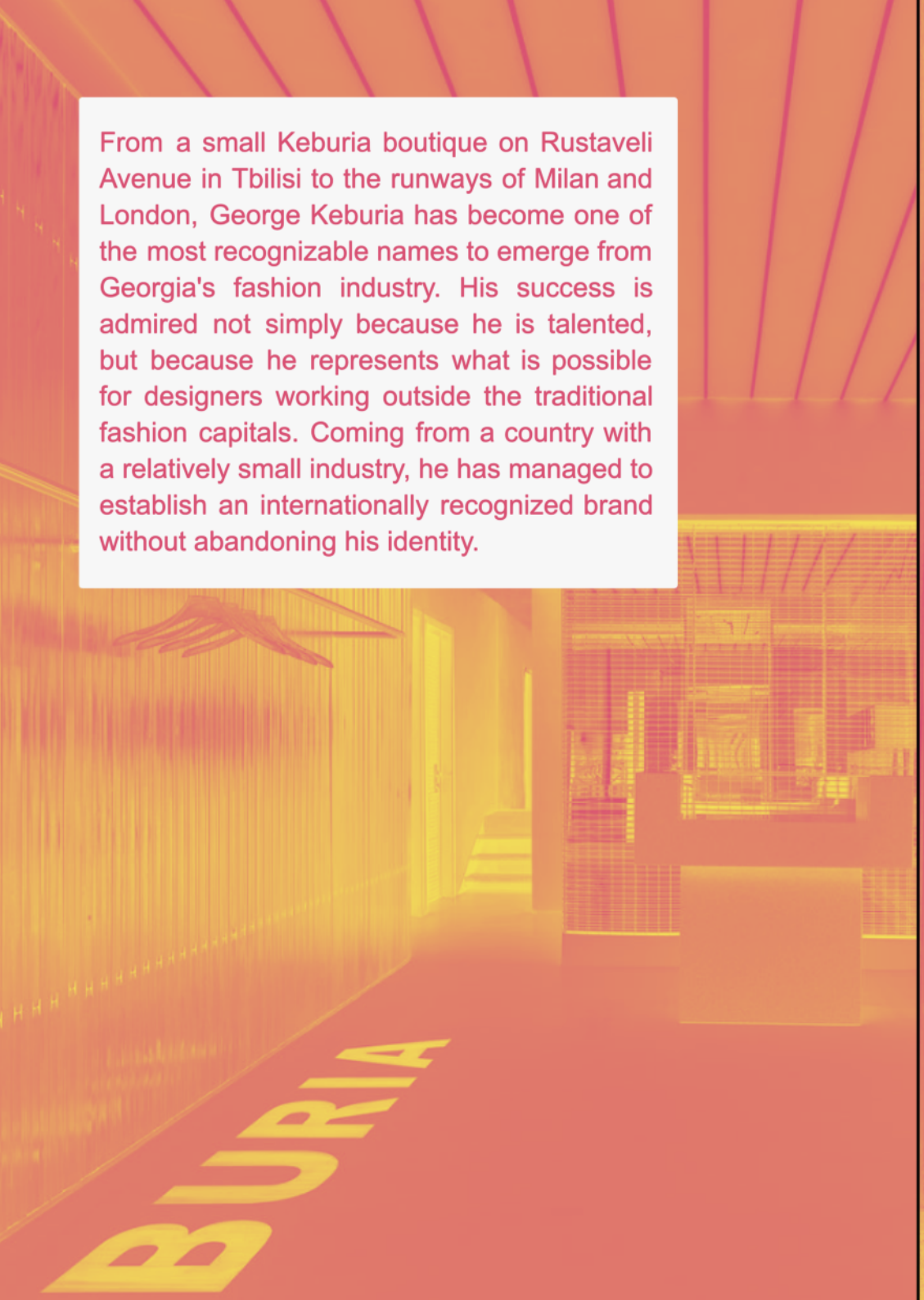
Keburia has never been shy about encouraging young creatives to pursue what they truly believe in. Having built his own career without a traditional fashion education, he frequently speaks about supporting emerging designers and taking chances, even when those around you fail to understand your ambitions. His story itself serves as proof that passion can outweigh convention.

His refusal to follow convention extends beyond his own career. It is reflected in the way he views fashion as an industry.

"People on red carpets don't take risks anymore," Keburia said in an interview with Fashionholic. "Trying [to send clothes for] red carpets has gotten boring. For award seasons, stylists are trying to dress celebrities in something that will not be considered provocative… They are afraid to take risks. It didn't used to be like that a while back, like Björk wearing the swan dress. They are playing nice. And it has gotten boring."

It is a philosophy that can be seen throughout his work. Keburia's collections rarely seek approval. Instead, they invite conversation. Whether through exaggerated proportions, historical references, pop culture references through T-shirts or moments of irony, his garments challenge the idea that fashion should simply be beautiful. They remind us that clothing can provoke, entertain, and question just as much as it can adorn.

From a small Keburia boutique on Rustaveli Avenue in Tbilisi to the runways of Milan and London, George Keburia has become one of the most recognizable names to emerge from Georgia's fashion industry. His success is admired not simply because he is talented, but because he represents what is possible for designers working outside the traditional fashion capitals. Coming from a country with a relatively small industry, he has managed to establish an internationally recognized brand without abandoning his identity.

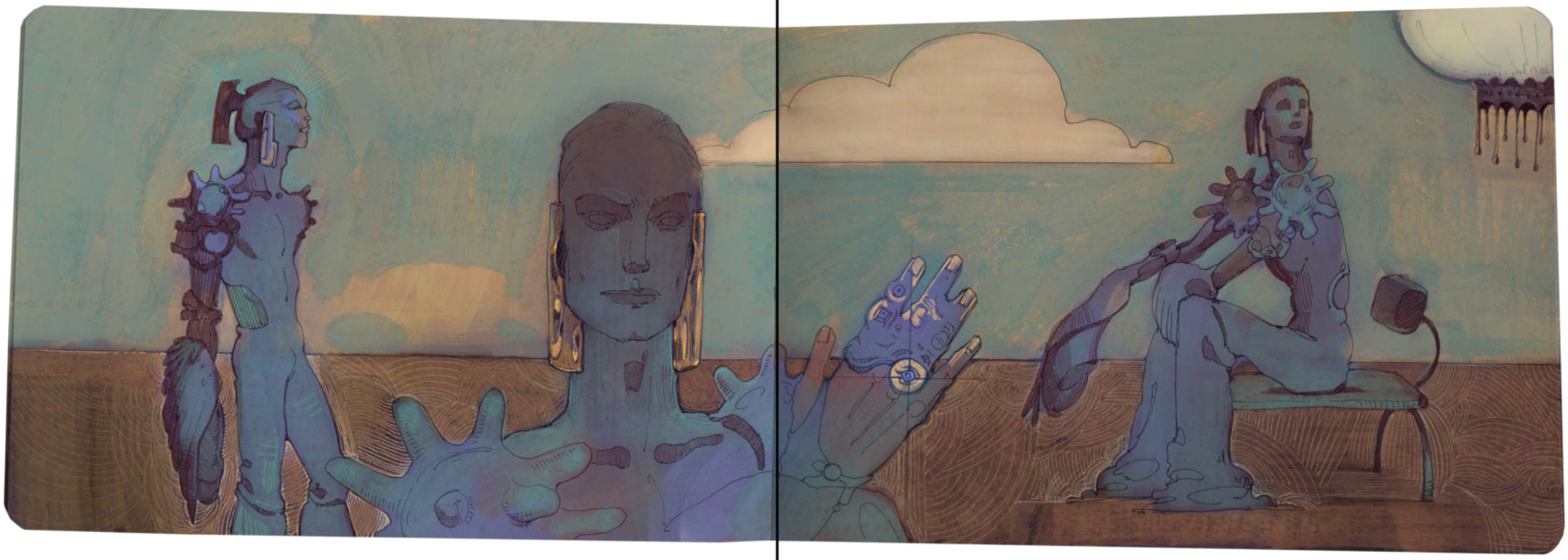


Over the years, his work has been worn by artists and celebrities including Lady Gaga, Doja Cat, Lorde, Zendaya, Julia Fox, Bella Hadid, Gigi Hadid, PinkPantheress, and Mariah the Scientist. Each appearance has introduced his designs to new audiences, yet celebrity dressing has never been the foundation of the brand. Rather, it has become a natural extension of clothing that already possesses a strong point of view.

Within Georgia, Keburia has become something larger than a successful designer. For many young creatives, he represents possibility. His journey demonstrates that there is no singular path into fashion, no requirement for perfection before taking the first step, and no reason to allow fear of rejection to dictate ambition.

Whether through his collections or his own story, he continues to encourage a new generation of Georgian designers to believe that the distance between Tbilisi and the international fashion stage is far smaller than it once seemed.

Perhaps that is George Keburia's greatest achievement. Beyond the runways, the celebrity clientele, and the unmistakable silhouettes, he has shown that daring ideas can travel far beyond the borders of the country in which they were first imagined. In an industry increasingly driven by playing it safe, Keburia continues to remind us that fashion is at its most memorable when it is willing to take risks.



Art by Elene Kvezereli
@Eleneeart on Instagram

EUROPEAN SUMMER

Written by Sofia Javaxhishvili

Summer in Europe is a dream for many: to eat gelato in Italy, to swim in the waters of Greece, to take a walk to the Eiffel Tower in the afternoon. It is what people imagine when they think of a European summer, so it's not a mystery why people love this specific aesthetic, making playlists with songs that they think match it, Pinterest boards with outfits for a summer like this, and endlessly watching movies that portray this exact style of summer. Some of the most popular movies with these thematics are *Mamma Mia!, Call Me by Your Name,* and *Before Sunrise*—call it the European summer golden trio, if you will.

European summer has become one of the most captivating aesthetics in modern cinema, and it's no mystery why. With the help of magnificent views, heartwarming stories, and summer sunshine, these films create the perfect atmosphere for you to escape from reality and enjoy Mediterranean waters.

Some of the most popular movies with these themes are *Mamma Mia!, Call Me by Your Name,* and *Before Sunrise*. Those three movies have many similarities. The main thing is the visuals. You will notice that there are many cuts to travelogue shots (also known as the postcard shot), which is, of course, intentional and is meant to highlight the beauty of the surroundings and the atmosphere. You can instantly fall in love with a movie just because of how breathtaking the views are.

This is not the only trick that directors use to make you stay and engage. Often, the lighting is warm to make you empathize. They are tricking not only your sight but your hearing as well, often emphasizing the sound of wine glasses, waves, etc.

To no one's surprise, movies like this are meant more for Western culture instead of actual Europeans, who know that this aesthetic is glamorized for Hollywood. This is exactly why, according to the data, the top-performing theatrical countries for these movies were the USA and the UK (which, even though geographically part of Europe, because of its rainy weather and rather gloomy atmosphere, is not part of this aesthetic).

One of the most recognizable aspects of these films is their breathtaking settings, stunning backgrounds, and beautiful architecture to emphasize the setting.

Directors use natural lighting and warm color palettes. When you go into watching these films, it's expected and anticipated that the visuals are the main character; everything else plays a supporting role.

Movies like this perfectly capture the freedom of summer. Summer represents a break from routine, a breath of fresh air, allowing people to leave behind their lives full of boredom and embrace new experiences, which is perfectly described in Before Sunrise, where a French woman and an American man prove that a single day in Vienna and a conversation can create memories that last a lifetime.

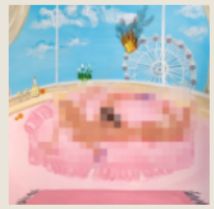
Romance is another essential topic for these films. European cities create a perfect environment for heart-to-heart conversations, and the temporary feeling of summer makes every emotion feel deeper, more radical, and more passionate.

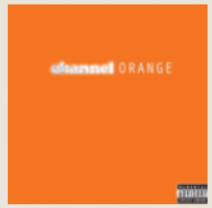
In addition to that, they help celebrate European culture: traditions, cuisine, music, etc.

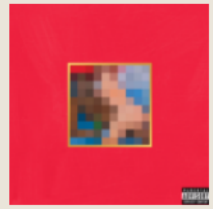
To sum it all up, through a combination of breathtaking views, effortless fashion, warm atmosphere, exploration of romance, friendship, and adventure, these movies push us toward appreciating little moments rather than worrying about the future. They capture the essence of summer as a season of freedom and hope that is temporary, but so beautiful and unforgettable.

Mise-en-scène (essentially the look and feel of a movie) is never just a background but a main character that you keep coming back to.

50 albums
you should listen to at least once in your lifetime







ALBUM OF THE MONTH: “Post” by Björk

Written by Kesaria Tefnadze

The album *Post* is the sophomore album by Icelandic artist Björk Guðmundsdóttir. The album pushes the boundaries of electronic music and surrealistic aesthetics, released on 12 June 1995 by One Little Indian Records. The album features a mixture of techno, electronic, house, IDM, trip hop, ambient, jazz, and experimental music, never gatekeeping itself to only one genre. "A lot of people don't like dance music." Björk said to NME in March 1991. "They find it too strange… but I love it because it's so fresh and new, so strong and so... romantic. What I also like is that anyone can have a go. It's very much like the atmosphere around punk."

Known for both her boundary-pushing music and eccentric visual identity, Björk had said that her first solo album, *Debut*, felt as if it was a curated sweet album, not entirely, nor bluntly her, but a curated image. In a 1996 interview, Björk said: "I always knew it would be two albums and that's why I called them *Debut* and *Post*. Before and after."

The *Post* album, genre-wise, was bolder than *Debut*. None of the songs on the album sound similar to one another. All of them explore different lengths of genre. A world full of everything. Reflecting the album's cover art, where Björk is in Piccadilly Circus in London, surrounded by saturated color palettes, depicting Björk looking at the camera while wearing a custom airmail-envelope jacket designed by Hussein Chalayan. She said she wanted the cover to reflect her life at the time.

Björk said to *Rolling Stone* in July 1995: "All the songs on the album for me are like saying, 'Listen, this is how I'm doing,' and that's why I called the record *Post*—because I always address my songs back in my head to Iceland like a letter, like I have a love affair with someone and it goes horribly wrong, and I go like 'Dear Iceland,' 'Possibly Maybe.'" Adding to the idea that the album was mail—a letter album—to be "mail" to her family and friends in Iceland. reflecting the homesickness she experienced while living in London. "I was very aware of it at the time that I needed to be musically promiscuous and have almost every song [a] different mood/style and so on." Björk said to *Stereogum*.

"The picture on the cover is me on Piccadilly Circus too excited, too many things, Bright Lights Big City kinda thing, and me, eager to consume. So my musical heart was scattered at the time and I wanted the album to show that."

In the first demo approach, the album Post was entirely produced using electronic equipment. No live instruments were used. But the full electronic approach to Björk sounded too lifeless and emotionless.

"I just wanted to bring the album alive." Björk told Ray Gun Magazine in 1995. "I still find it ten times more natural for me to deal with live instruments than programmed ones because that's what I've been doing all my life. Electronic instruments are harder to grasp for me, but of course that's the reason why I need to tackle them."

"I LIKE THIS RESONANCE"

Björk produced Post with co-producers Nellee Hooper, 808 State's Graham Massey, and Tricky, known for being a former member of the band Massive Attack. Hooper was hesitant at first to come back to Björk's second project as a producer because he believed Björk would be fine and better off producing herself, but he later decided to join the co-production team as a "safety net" if Björk required help.

Björk said in Interview Magazine: "[Song] 'Big Time Sensuality' was actually about when I first met Nellee Hooper. I think it's quite rare, when you're obsessed with your job, as I am, when you meet someone who's your other half jobwise and enables you to do what you completely want."

In total, six singles were released: "Army of Me," "Hyperballad," "It's Oh So Quiet," "Isobel," "Possibly Maybe," and "I Miss You." The album, once released, was named one of the greatest albums of 1995 by many publications. It was later named one of the greatest albums of all time by Entertainment Weekly and Rolling Stone and acclaimed by many for its aesthetics and production.

TRACKS

"Army of Me" is widely believed to be about one of her brothers, a family member who refused to take responsibility, who complains about his life while not doing anything to change it. He, who speaks of wanting to make it big like his sister, to create something meaningful, but doesn't do anything. The lyrics, *"You're on your own now, we won't save you, your rescue squad is too exhausted,"* reflect how Björk is tired of trying to motivate him to take action into creating something he can call his own. She is tired of telling him he could succeed if he would stop being lazy.

"Hyper-ballad"—a shooting star of the album—is a story-lyric-heavy single. The lyrics tell the story of a couple post their honeymoon, a couple who has been together for a long time, who live on the edge of a mountain. "To fall in love and be in a relationship for a long time is like giving a lot of parts of you away, because the relationship becomes more important than you as individuals. It's a bit of a tricky balance. I think everyone in a relationship needs to know not to forget themselves." Björk said through Record Collector, August 2002. On the record, Björk speaks of how she—or this character in a relationship—goes to the edge of the mountain, how she brings trash with her and throws these items off the cliff, watching as they crash to the rocks below as a form of letting go. She goes on to say that she does this every day before her lover wakes up to be safe with them up here, on the mountain. On her trips to the edge of the cliff, she wonders what her body would sound like falling off the cliff, whether her eyes would be closed or open once she hits the rocks below, what it would be like to be a piece of trash flying to meet the ground below. *Pitchfork* wrote: "The song is full of tension—traditional balladry backed by pulsing house music; modernity contrasted with the natural world; Björk's voice vacillating between focused discipline and unrestrained expression." The strings at the end almost sound like the last moments of a person's life, slowly getting louder and evidently slower, as if a last breath is being taken.

The lyrics of *"The Modern Things"* explore the idea that the creations of humans live within our subconscious from the time we have existed. We've always been able to create modern things like cars and such. "They've just been waiting in a mountain for the right moment." At the end, she is stuck repeating gibberish as if a record player enhances the meaning of the words by repeating them seven times to make you think about them more, as if you can understand them.

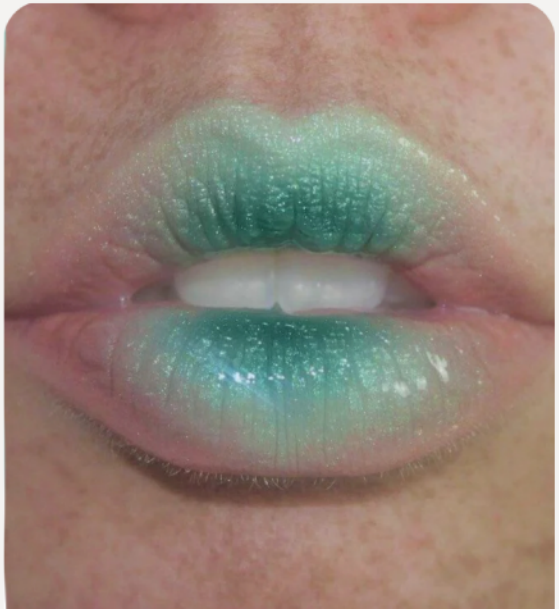
The jazz cover of *"It's Oh So Quiet"* is where Björk brings her whispery tone, accompanied later by sudden yell-like screams. A cover of an obscure big band song from the film Murder, He Says, 1951, was originally a German song named *"Und jetzt ist es still"* (1948). re-recorded for the film, the Betty Hutton cover was discovered by Björk's band on a mixtape named Divas, and one of the songs on it was the original "It's Oh So Quiet" by Hutton. Björk said that she and her band used to listen to the song before their concerts to almost bring themselves to yell and whisper—a dramatic emotional contrast mood that would later become associated with Björk.

"Possibly Maybe" is said by Björk herself to have been her first unhappy song. It tackles a tricky situation where something horrible tears a relationship apart, more of an "it could've been, possibly maybe" type of response.

ASMR-like vocals on *"Headphones,"* a song written as a thank you letter to Hooper for introducing her to electronic music It's also written as appreciation for intimate listening experiences.

The album Post itself is almost a letter to Iceland, her home country. A yearning for nostalgia and the problems that come with being all over the place. After Post, Björk went on to break boundaries and try out different genres on each album. Every project was more experimental than the last, bringing sound, vision, and creativity to bring alive this alien-like presence she always had.
Inspiring artists such as FKA twigs, Rosalía, Grimes, Solange, Bon Iver, Purity Ring, Arca, and so many more, Björk remains known as one of the most accomplished and acclaimed musici talents the world has to offer. Expressing herself through fashion, art, music, and by being genuinely what the public audience in the '90s considered weird.

curated by
@ravensmain
on Pinterest



SONY
Carl Zeiss
Cyber-shot

No one here knows I don’t have life insurance…

How does Pinterest shape micro trends?

Written by Patricia Didila

Pinterest is simply a tool renowned for its creative mood boards/ visual content as well as its ability to demand what new microtrends are going to get consumed by the media next.

ERAS:

Pinterest is solely responsible for reviving numerous aesthetics, infiltrating them back into society and the fashion world, these aesthetics are primarily 2000s sub-genre styles that include; mobling, gyaru, emo, scene, and the early 2010s swag and tumblr girl followed by many more. The sudden demand in 2000s trends started from the "beige" "clean girls" aesthetic that required people to be overly basic and simple, most of the time not true to themselves but a "copy and paste" or what seemed socially acceptable at that time. Obviously, not everyone resonated with a quiet, unpretentious lifestyle, but due to the trends' overwhelming influence in 2022-2024, clothes started to look monochromatic, and lifeless, resulting in society to mourn over an era that was taken for granted.

2000s fashion gaining substantial popularity on Pinterest through mood boards, outfit inspo and searches, ultimately caused clothing brands to reinvent themselves and bring back the detail, quality and colour that they once had in order to attract the growing target audience, and what seemed to be the latest micro trend. Additionally, more brands began to focus on the importance of colour/ colour combinations, at the moment green, teal and coral being the most popular since the "2000s yoga mum' aesthetic started expanding in media, promoting a fun colour palette in your everyday activewear while also romanticising a spiritual connection and healthy routines.

Is fashion becoming hotter?
(no but, like, seriously.)

written by Kesaria Tefnadze

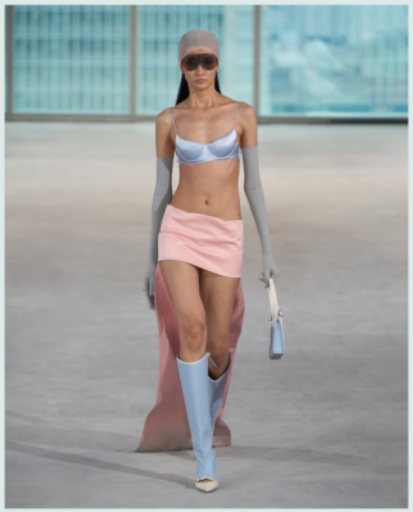
Starting from the record-breaking heatwaves of sweltering Paris and London—capital cities known for their cloudy weather—to people wearing bikinis and to cafés, we can't help but wonder: *is fashion becoming hotter?*

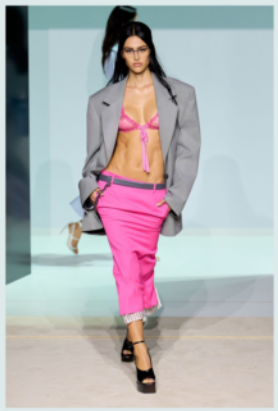
Slowly launching from little instants like Doja Cat's 2024 Met Gala look—a cotton T-shirt dress covered in water,—Camila Cabello holding an ice purse on the same event, Paris Fashion Week being filled with A-listers in the crowds matching the color of their fan to their outfit, Pharrell Williams' Spring/Summer 2027 show for Louis Vuitton being hated for "water waste during the Paris heatwave," to miniskirts rising in popularity once again after the 2000s— all of this…not because of trends but because of necessity.

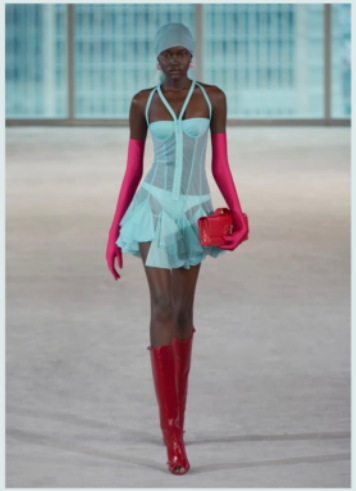
In short, the fashion industry has *adapted* to the growing heat. But will we?

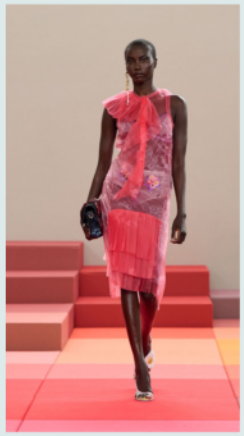
"This summer is colder than the next." is what the public is saying. During these growing weather conditions, we resort to lightweight, loose-fitting clothes made from natural, breathable fibers like cotton and linen. Suddenly, hand fans, cold water bottles, and umbrellas are a necessity in crowded places. The trends of "what to wear to look chic, while it's too hot to think" started popping up on social media, and looks for Spring/Summer 2027 collections have become bare and almost naked.

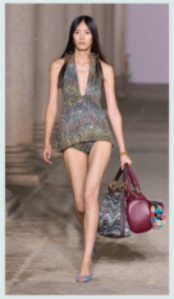
The runway looks—if you look close enough—have adapted to this as well: the Fanci Club SS '26 collection, Attico SS '26, Fendi SS '26, Missoni SS '26, and Saint Laurent Menswear SS '26. All of these collections had, to some extent, full-on bikinis, sheer dresses or shirts, and bottomwear as outerwear.











The front row of Paris Fashion Week Men's Spring/Summer 2027 Louis Vuitton looked like a full-on heatwave room designed to test humans' capacity to handle dangerous amounts of heat. Celebrities clad in a room with little air conditioning, like singers Madonna, Charli XCX, and actor Connor Storrie. Not to mention the amount of staff, photographers, videographers, models, journalists, observers, and many more who were in a sauna trying to keep their makeup from melting and their faces from sweating. In the backgrounds of the interviews done before and after the show, you can quite literally see A-listers sweating, using their fans like lifelines.

DATA

According to DMAASA, the demand for thinner fabrics has risen more than ever in everyday women's life in the summer of 2026. Linen clothes have become a must, not a want.

Miniskirts and shorts are a necessity. Because the heat is so unbearable, people have resorted to wearing bikinis while outside to avoid heat strokes.

Creative director and founder of AKYN, Amy Powney, said in a 2023 TED Talk: "We buy three times as many clothes as we did in 1980 and wear them for half as long. Your grandmother would have mended her clothes, but now three out of five end up in landfill within the first year of purchase. It changed within one generation, and it's set to increase by 62% by 2030."

Not only is our overconsumerism affecting Mother Nature but also how we think about clothes. With the accessibility we have to fast shipping, clothes are like DoorDash orders. We consume clothes and buy new ones every week. We have gotten comfortable with consuming rather than maintaining clothes that we can mend and fix if there is a misfortunate rip or discoloration. Instead of fixing it, we throw it away. It ends up in landfills where, instead of being recycled, it is left there to rot in the sun, forever making that piece of clothing's usable life only one year long.

We act as if it is human nature, when whenever polyester is washed, it releases toxic chemicals that later end up in our water. Despite our drinking water being said to be "clean," we still can't be 100% sure that the food and water we consume are indeed nutritious when the main cause of sickness is infected consumption.

"Mass industrialization and a linear production model of global capitalism gave birth to the notion that we could and should have it all faster and cheaper," says Amy Powney in the same TED Talk, "which means we've lost connection to our clothes. We do not know or seem to care where they come from. And when I say we, I mean *all of us* that wear clothes, but also the brands that make them. When you look in the label of your clothing, it will tell you where it was manufactured, but it doesn't tell you how it was spun, woven, dyed, or finished. Also, it doesn't tell you about the 3.4 billion people that work in the industry, 70 percent of which are female, often invisible, and for the most part not paid a living wage. In fashion, we love to talk about equality, feminism, diversity, empowerment. We celebrate the celebrities and the influencers that wear our designs, and yet we don't talk about the women that make them. We treat them just like that polyester dress, disposable and cheap. And in that search for that cheap supply chain and cheap materials, one of your garments today, that you're wearing, could have traveled through five different countries and up to 20 different processes along the way. Chances are your outfit is better traveled than you are, and your wardrobes most definitely are."

To this day, fashion (and especially *fast fashion*) remains one of the main reasons for global warming, aside from AI and the plastic waste epidemic.
The fashion world makes bikinis look like day-to-day wearable items. It makes sheer clothing pieces a necessity. It makes ice, ice cream, and cold beverages a marketing accessory. The fashion world does not talk about global warming and its part in it openly. but it adjusts to it.

SUMMER NOSTALGA PLAYLIST

- **Feel So Close** — Calvin Harris
- **U Are My High** — DJ Snake & Future
- **Feels Like Summer** — Childish Gambino
- **3005** — Childish Gambino
- **My Love** — Route 94 ft. Jess Glynne
- **DHL** — Frank Ocean
- **Sundress** — A$AP Rocky
- **Bout It** *(Instrumental)* — Jean Dawson
- **Wish You Were Mine** — Philip George
- **Slide** — Calvin Harris ft. Frank Ocean & Migos
- **Novacane** — Frank Ocean
- **TBH** — PARTYNEXTDOOR
- **Everyday** — A$AP Rocky ft. Rod Stewart, Miguel & Mark Ronson
- **Sky Walker** — Miguel ft. Travis Scott
- **Flights Booked** — Drake
- **The Thrill** — Wiz Khalifa
- **How Deep Is Your Love** — Calvin Harris & Disciples
- **Summertime Magic** — Childish Gambino
- **Summer Forever** — Addison Rae
- **BURN** — Kanye West & Ty Dolla $ign
- **Swim Good** — Frank Ocean

The Little Black Dress: A Timeless Revolution

“Whoever said orange is the new black clearly has never owned a little black dress.”

Written by Sheniqua Gulliver

Black pigment is the combination of all colors the very opposite of white. In the late 1800s, black was a color of mourning and religion, worn behind widow's veils and church doors, associated with darkness and sadness. But Coco Chanel saw something else in it entirely: a color that could be chic, modern, and free of its somber past.

The 1920s: Chanel's Revolution

In the late 1920s, a sketch of Chanel's calf-length black dress appeared in an issue of American Vogue. The little black dress became more than a garment, it became a fashion statement, a revolution in women's fashion. Its dropped waist and straight-line silhouette helped women feel less restricted, freeing them from the corseted shapes of the past.

The first appearance of the little black dress on screen came with Clara Bow in 1927, though it wouldn't reach its full cultural impact for another few decades.

In the late 1950s, Christian Dior shortened the dress length from the ankle to just below the knee. Dior was the first to label these shorter styles "cocktail dresses," giving the little black dress a new occasion to live in neither fully formal nor casual, but something in between.

It was Audrey Hepburn in Breakfast at Tiffany's who truly cemented the dress's place in history. Her reprisal of the look brought sophistication and simplicity together in a single silhouette, the dress that the whole world would go on to wear. And indeed, that proved correct: the black dress became a statement for women in an ever-repeating cycle, proof of how timeless it truly is.

Everyone, from movie stars to royalty, has understood the power of the little black dress — even Her Majesty. Princess Diana, in her now-iconic Christina Stambolian gown, knew exactly what a little black dress could say without a single word.

With over 80 years of evolution behind it, the little black dress found new voices among the top designers of the era. Cristóbal Balenciaga, a Spanish designer, saw a connection between his own cultural heritage and the little black dress, and wove the two together in his work.

In 1985, Donna Karan, in her "Seven Easy Pieces" collection, introduced the idea that every woman could build her own version of the little black dress from a few essential pieces. Yves Saint Laurent and Karl Lagerfeld carried the torch as well, each adding their own signature to the designs.

The 1990s: Minimalism Takes Over

In the '90s, all eyes were on the "It girls" , the supermodels and actresses of the moment. Black became the go-to color for the era's minimalist fashion, stripped down and effortlessly cool.

Heading into the 21st century, with more than 80 years of history behind it, the little black dress was still being reinvented. In a generation where sex appeal sold, brands like Dolce & Gabbana and Versace capitalized on the dress's power. Prada, too, left its mark most memorably on Olga Kurylenko in Quantum of Solace in the late 2000s.

This era was all about cutting away the excess: less became more. Brands built their reputations on slits, gaps, and unexpected necklines. And women weren't the only ones wearing it; men embraced the little black dress too, proving its reach went beyond gender.

The Great Equalizer

The little black dress is a universal dress; one that can transform with nothing more than the right accessories. Add a statement necklace or a bold heel, and it moves easily from daytime to evening. That versatility is exactly what makes it the best choice for anyone, anywhere the true Great Equalizer of fashion.

“My job appears more glamorous than it is.”

Art by Ana
@015.art on Instagram
@015.art

HOT TAKES OF THE MONTH:
what are things people love when it comes to movies but you hate?

SOFIA: I hate the normalized cheating trope because they were soulmates and one just happened to be in a relationship with the "wrong person " so it doesn't really count as cheating (it totally does) notebook suits that. Second [is] edgy for aesthetics and no-meaning-behind-them kind of movies. It's like they watched Tarantino [got] inspired but forgot that the movie had to actually make sense. Saltburn kinda suits that [type of] movie where the cinematography is there, aesthetics are there, but sense and meaning are missing, at least for me. And there just vibes movies like that are beautiful but empty.

KESARIA: Agreed on all of em. The second one can be said about wuthering heights too. It was more beautiful and acclaimed for its aesthetics. Every scene looked like a Pinterest pin and the plot wasn't even thought of, let alone being a good remake of the movie that has been done millions of times before.

SOFIA: Also I don't think that others love it but discovering that someone is pretty from one makeover is really unrealistic and annoying. For example princess diaries it reminds of that scene from Barbie when they send one of Barbies to Ken so he can take her glasses off and "discover" that she is beautiful.

KESARIA: the princess diaries. I swear to god that movie made me think that I needed a makeover at age 7 cause I had hair like her. Also in Miss Congeniality. The stereotypes like glasses, masculine clothing, thick or curly hair, no makeup, suddenly happens to make a woman ugly. But after a pop song montage of them waxing her, burning her hair, breaking her glasses and putting her in a skin tight dress suddenly she's beautiful.

SOFIA: Exactly, it just makes young girls insecure about their looks and nothing more.

MADELINE: Well, I hate when a movie is over 90 minutes. Too much movie. I don't like when there's not a clear objective to the movie, and I HATE an open-ended ending.

KESARIA: Every one of my friends keeps saying the same thing.

MADELINE: lmao.

VEKO: The hatred I have for over 2-hour long films is insane. But the film I would watch, which is over 2 hours, is Interstellar. On. *repeat*. It's so good. But I haaateeed Oppenheimer. I fell asleep in the theater, woke up after 1.5 hours and it still wasn't finished.

KESARIA: I think our mistake that day was going to the theater at 12AM, tired after work and buying those VIP seats in the back that turn into beds. It was a perfect set up for a nap; comfy chair-bed, late tired night, film that's so stretched and boring that it turns into a background noise… I fell asleep midway of the film and when i woke up Cillian Murphy and Florence Pugh were f*cking and i got scared.

VEKO: [laugh] The only thing I remember from that movie was the explosion.

KESARIA: To be honest, you and I watched all 3 Avatar films in one day. Each of those movies are pushing over 3 hours. There are movies out there that are engaging, that are over 3 hours, that I would gladly rewatch. When I was watching Frankenstein 2025 (which is two and a half hours long) after a long day of work, not for a second did I find myself bored. Despite how tired I was, I was still wide awake and waiting for the next thing.

VEKO: yeah, a long movie needs an embodying plot. I'm engaged, I'm interested. Oppenheimer runtime could've been shorter.

KESARIA: Some people who enjoy movies such as those may find Oppenheimer to be a masterpiece. But it wasn't *our* type of genre, you know?

VEKO: Speaking of things people love but I hate, I hate when I can tell what will happen in the movie from the first 10 minutes.

KESARIA: Babe, we *all* hate that. predictable movies?

VEKO: Yes. I love a good plot twist. I want to be shocked, not watch a plot I've seen so many times repeated–

KESARIA: in a different font?

VEKO: Yeah. I also hate it when I can tell an actor is acting. When they can't embody the character fully, I hate that. They could be a great, talented actor and not be able to embody the character fully, you know? you know the off campus series?

KESARIA: Yeah. I haven't watched it but I know the lore.

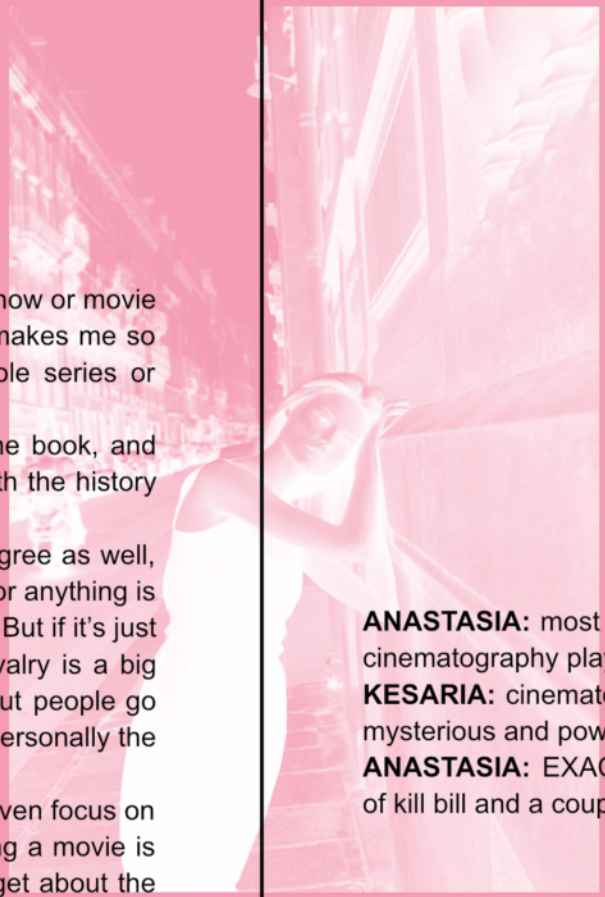
VEKO: Well, the actor of Hannah in that series has a scene where she is singing karaoke… And it was soooooo bad. i wanted to hang myself.
KESARIA: [laugh] I saw a video of it online. its like “i wanted to give you a zero–”
BOTH: But that's not possible, so I give you a 1!!
VEKO: [laugh] i swear it is torture whenever i notice it,– Also I hate comedy movies with bad, overused dad jokes.
KESARIA: But, what do you think of romance-comedies?
VEKO: I love them when they are done right and don't have a repeating plot.
KESARIA: I love them especially when they feel timeless and not chasing trends and jokes when the movie is released. I hate it when social media jokes, – or heaven help me,-- popular overused tiktok dances are involved in those types of movies.
VEKO: Yeah.
KESARIA: God, remember someone was doing doja cats “say so” dance trend in euphoria season 3? The biggest ick I got from that episode. Not to mention icks I received from Cassie Hayward that season. “Companion” also had a cringe scene dance like that. Hate hate hate it.

BREE: idk if everybody hates or loves this; but I hate plot twists that don’t make any sense at all.
KESARIA: Could you suggest a movie like that?
BREE: “Love Lies Bleeding”
KESARIA: Oh yeah. yeah okay, i get it.
BREE: YEP. and Anora. I still don’t get the ending.
KESARIA: Well, in Anora it was more of her realizing materialistic things are not important. They got her through that trouble.
BREE: the craziest plot twist in that [movie was that] Vayna was actually 18-19 lol.

TORNIKE: I don't think every Oscar winning movie is automatically a masterpiece! Sometimes the films that stick with me the longest are the messy weird emotional ones that critics overlook. I'd also rather rewatch a fun, flawed movie than sit through a 3 hour film that mistakes being serious for being interesting.

TEKLA: musicals. I hate every musical out there. Musicals can have 4-5 songs but every f*cking minute there's a song. I hate that.
VEKO: The only musical I can endure was the one we used to watch when we were little. What was it called?--
KESARIA: [singing] “It's a hard knock life for us.” Anne?
VEKO: That too! But there was another one with, like, an old nanny and kids–
TEKLA: Merry popins?
VEKO: Yes, remember we used to rewatch that and Anne every vacation?
KESARIA: core memories. The last 7 minutes of my life probably.
TEKLA: What else is out there that everyone loves but I hate… oh, long credit scenes. But I love to see montages at the end of the movie. It's my favourite thing. I wish they didn't stop doing that.
KESARIA: sameee. Do you know those movies that had music videos at the end of the film recorded featuring the main actors lipsyncing? I loved those so much, it was so camp and cringe at the same time. Have you seen bad moms 2?
TEKLA: Yeah, I think so.
KESARIA: in the second film they had that lipsync/music video. It was so cringe that it was funny.

ANASTASIA: pretentious movies. By pretentious I mean those specific douchy "manly" films SPECIFICALLY Christopher Nolan. I'm sorry, I've really tried to get into his work but everything he makes seems so fake and shallow it's like he's trying to seem more "important" than he really is and it's working. All of his movies seem like something your dad would force you to watch, and then go on and on for hours about his genius.
KESARIA: I love you.
ANASTASIA: stop. Oh my god, thank you. I was so scared when I sent that.
KESARIA: It's just like you can tell their talent has gotten to the head. They are praised so much that it has gotten to their heads.
ANASTASIA: EXACTLY.
KESARIA: It's just so stupid, I swear it pisses me off. Also not to mention.... Tarantino.
ANASTASIA: YES.
KESARIA: I love his movies but.... critic where critic is due, you know what i mean?



EMILYN: so one thing that really “icks” me out is when any show or movie involves s*x scenes. a lot of people eat that sh*t up. but it makes me so uncomfortable and it’s honestly not needed unless the whole series or movie is about s*x itself.
KESARIA: I feel like “Wuthering Heights” was like that. The book, and original movies were much more complex and more filled with the history of their love rather than focusing on lust and things like s*x.
EMILYN: I definitely heard that from a lot of people and i agree as well, movies or shows that just include s*x scenes with no context or anything is just ick. S*x is acceptable as long as there’s a build up to it. But if it’s just out of the blue I hate that so much. And I think heated rivalry is a big example, I love the connection between the both of them but people go too crazy over the s*x scenes, there’s already tension as is, personally the s*x scenes are not needed, If that makes sense.
KESARIA: There are movies out there where people don't even focus on the plot and instead focus on the s*x scenes. The *main* thing a movie is known for is one scene of s*x. People might completely forget about the plot and how the movie is not even a romance movie, it is a dystopian/thriller/horror/comedy/ect. movie with hints of romance.
EMILYN: also another example is the walking dead, especially because it’s in the apocalypse, I never understood the s*x scenes, and a lot of people love them but I watch them and I’m like this does absolutely nothing for the plot, and yes there is couples in the show, but the s*x scenes are not needed. Like you got zombie guts and blood on your clothes that you don’t change for days on end, it’s not realistic. because if you're that dirty it can risk infections.

ANASTASIA: most of Tarantino's work has no substance. I'm sorry. I think cinematography plays a really big role in that too.
KESARIA: cinematography is the plot and It's always about females being mysterious and powerful in wrong ways.
ANASTASIA: EXACTLY. because visually nothing stays with me outside of kill bill and a couple other movies.

Beliefs aligned like zen, like Buddha

Demystifying Editorial and Camp Fashion

written by Mariko Berulava

To the untrained eye, avant-garde fashion all looks like a chaotic blur. When a model walks down a runway wearing a towering, sculptural birdcage over their head, or a dress made entirely of literal stuffed animals, the casual observer might just group it all under the broad label of "weird clothing."

However, in the vocabulary of fashion criticism, these two approaches are distinct, driven by entirely different creative engines. We are talking about the difference between editorial fashion and camp fashion. While both push boundaries far beyond commercial, everyday wearability, they do so with opposite intents, tones, and cultural goals.

Editorial Fashion: The Serious Narrative

At its core, editorial fashion is about storytelling. It is conceptual, atmospheric, and highly intellectualized. It is designed specifically for the pages of a high-fashion magazine spread (an "editorial") or an artistic runway presentation where the clothes work in harmony with lighting, photography, and styling to convey a complex, often serious message.

Editorial fashion takes itself seriously and it should. It treats clothing as a medium of high art, aiming to evoke profound emotions, raise political questions, or capture a haunting, cinematic mood.

The Vibe: Moody, severe, sculptural, avant-garde, and melancholic.

The Example: Think of Alexander McQueen's legendary Spring 2001 Voss show, where models were enclosed in a giant, clinical glass box, exploring themes of sanity, beauty, and surveillance. There was no joke to be found; it was pure, dramatic theater.

Campy Fashion: The Playful Self-Awareness.

If editorial fashion is a tragic opera, camp fashion is a sparkling, ironic cabaret.

The concept of "Camp" famously defined by essayist Susan Sontag in her 1964 paper Notes on "Camp" is rooted in a love of the unnatural, of artifice, exaggeration, and self-aware ridiculousness. Camp does not try to be "good" or "serious." In fact, it revels in the margins of what mainstream society considers "bad taste" and converts it into a high-art triumph.

The key ingredient of camp is irony and a giant wink to the audience. It is fashion laughing at its own absurdity.

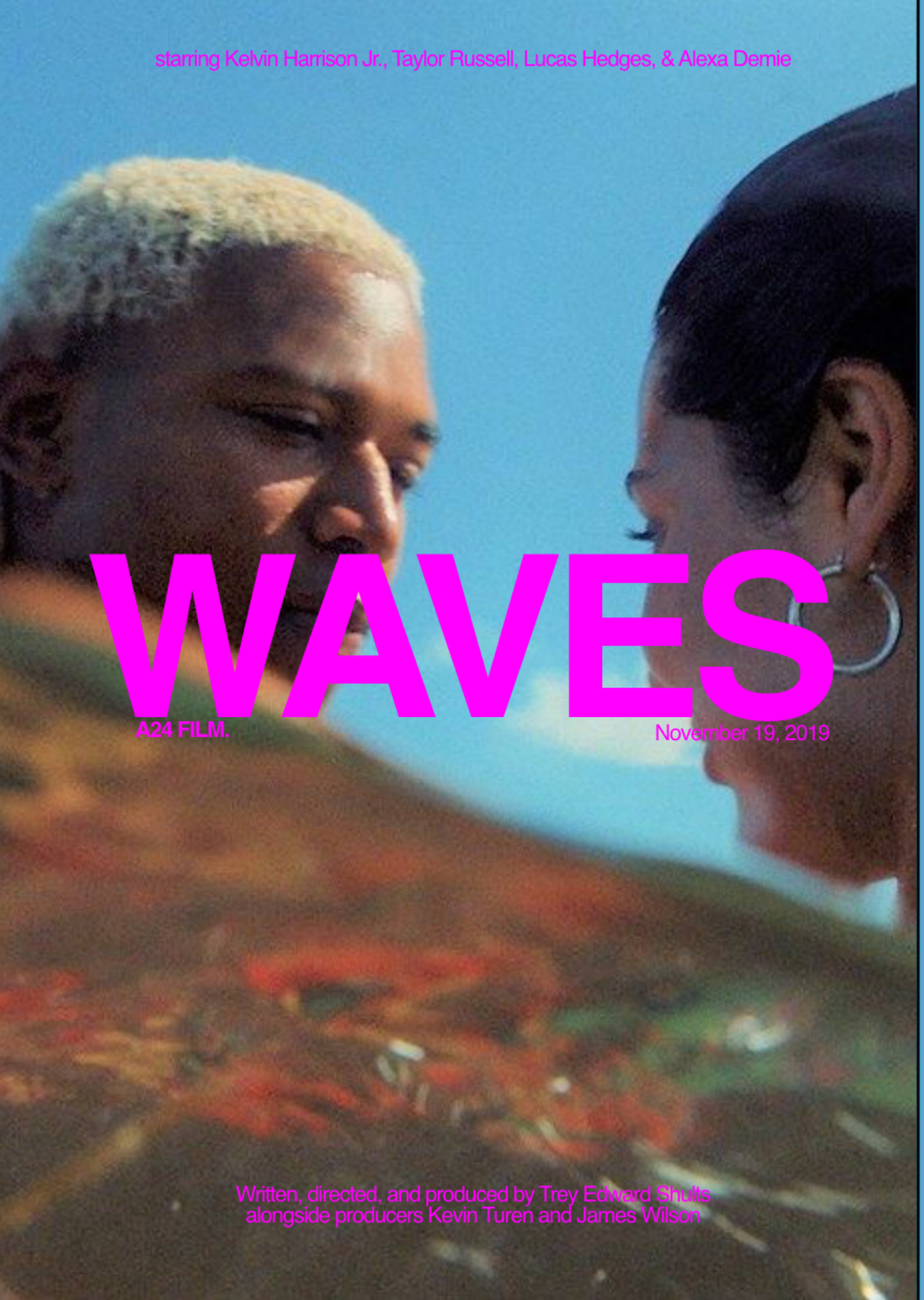
The Vibe: Playful, theatrical, humorous, nostalgic, and deliberately artificial.

The Example: Look at Jeremy Scott's tenure at Moschino, where he sent models down the runway dressed as literal Hershey's chocolate bars, McDonald's servers, or carrying Windex-shaped perfume bottles. It is also found in Viktor & Rolf's famous couture gowns emblazoned with giant internet memes like, "I'm not shy, I just don't like you."

The Core Differences:
To clearly draw the line between these two creative forces, we can look at how they approach design, execution, and audience reception side-by-side:

Attribute	Editorial Fashion	Camp Fashion
Underlying Tone	Sincere, artistic, brooding, intellectual	Ironic, humorous, theatrical, playful
Primary Goal	To evoke an atmospheric mood or make a serious cultural point	To challenge "good taste" through exaggeration and parody
Relationship to "Bad Taste"	Rejects it, or elevates it into high-art beauty	Celebrates it warmly with a self-aware wink
Key Designers	Iris van Herpen, Rei Kawakubo (Comme des Garçons), Alexander McQueen	Jeremy Scott (Moschino), Schiaparelli (historically), Jean Paul Gaultier

"The hall of camp is a double-sided mirror: it knows it is being ridiculous, and it is absolutely thrilled by it."
The easiest test to tell them apart is to look at the creator's intent. If the designer wants you to feel a chill down your spine, marvel at the incredible structural construction, and think deeply about a conceptual narrative, it is editorial. If the designer wants you to gasp, laugh, roll your eyes, and feel delighted by how delightfully absurd the outfit is, it is camp.
We need both. Editorial fashion expands the artistic vocabulary of what garments can physically be, keeping the medium elevated. Camp keeps the industry from getting too snobbish and up its own nose, reminding us that at the end of the day, fashion is meant to be incredibly fun.



MOVIE OF THE MONTH:

Waves, 2019.

written by Kesaria Tefnadze

Waves is a psychological drama released in November 2019, starring Kelvin Harrison Jr., Taylor Russell, Lucas Hedges, and Alexa Demie. Written, directed, and produced by Trey Edward Shults, alongside producers Kevin Turen and James Wilson, the film is a devastating portrait of what happens when emotions are left to rot in silence. Through breathtaking, award-winning cinematography and one of A24's most unforgettable soundtracks, Waves follows two young adults navigating the weight of suburban American life. The film explores rage, love, grief, forgiveness, parental pressure, masculinity, teen pregnancy, and the consequences of never learning how to face pain in a healthy way.

Filled with moments that feel almost suffocating in their beauty, Waves is more than just another coming-of-age drama.

TYLER. PEER PRESSURE: ***"I don't push you because I want to. I push you because I have to."***

In the beginning of the film we are introduced to Tyler Williams, the main protagonist of the movie, a popular high school senior and a part of the school wrestling team. We follow along as Tyler is repeatedly pushed by his father, Ronald, to be more successful with wrestling, personally training him despite Tyler's shoulder injury and pushing his only son to a point of breaking. Telling and teaching him relentlessly of how a man should be. All of this for years was discussed as motivation. All of this is excused by *"tough love."*

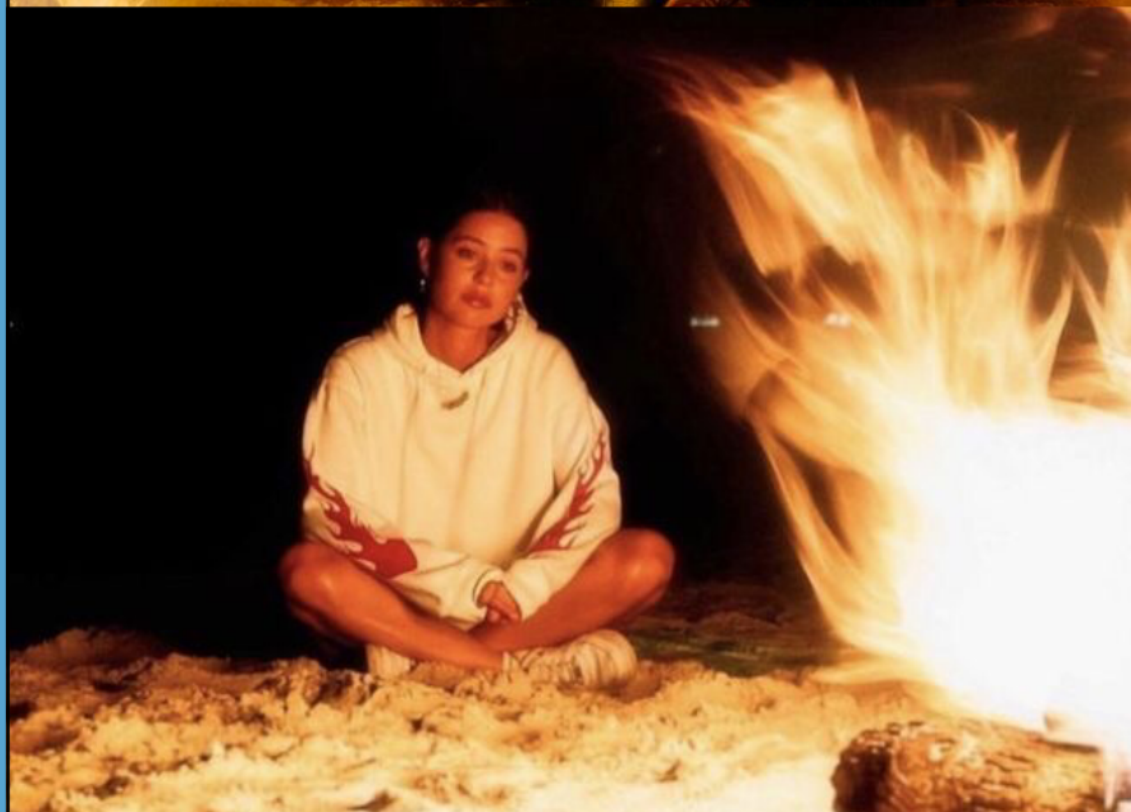
During one of the wrestling matches, Tyler suffers a career-ending injury to his already injured shoulder, which leads his rage to bottle up until it completely affects his life. *"I just have a lot going on right now,"* says Tyler to his father. "Do you really?" responds his dad. *"What, you don't think me and your mom got a lot going on? Wait until you get out on your own in the world and have real responsibilities."*

This sentence is a repeating pattern looming over the heads of the viewers repeatedly throughout the entire movie.

During this time, his girlfriend, Alexis Lopez, starts suspecting that she is pregnant. Tyler comforts her despite his own fear. He cannot show his fear of being entangled in such a situation, so he puts on an act and tells her everything is going to be okay despite not believing his own words. Once it is confirmed by a pregnancy test that Alexis is pregnant, Tyler shows somewhat support towards her only because he believes that Alexis wants to get an abortion, because the thought of keeping the child does not even cross his mind.

Getting into the abortion clinic, Alexis has a change of heart and tells Tyler in the car that she didn't go through with the procedure. Tyler, being confused and now faced with the reality that this will affect his entire future greatly, lashes out at her. Alexis argues back, and he calls her a "stupid bitch." Alexis demands that Tyler stop the car, and she decides to walk home. Tyler tries to get her back inside, but instead, succumbing to her own rage, Alexis is not allowing herself to give up her pride; he drives off in rage and decides to get drunk once more.

For the next few days, Tyler is trying to contact Alexis. He is, in his mind, "trying to get her back to her senses," which means convincing her that they can do this together and that everything is going to be okay, that he just needs her to forgive him. Alexis tells him that her parents are supporting her and she is planning to keep the baby. Alexis is willing to move on, but he is not. He is unwilling to let go of this situation.



GIVING IN: *"BEING A MAN IS BEING IN CONTROL"*

Throughout the movie, we recognize that Tyler does not know how to handle failure in a healthy way because he was never taught. The peer pressure of being a man and not being allowed to speak of these thoughts that might be tormenting him puts him in a box. In this box, he feels constricted, and once he finally gives in to the rage, that's when all hell breaks loose upon his life. He starts abusing substances to take his fear away, drunk driving, sitting in the bathtub, crying, and eating a burger. A man cannot open up to a family that he knows will judge and discourage his fear and pain.

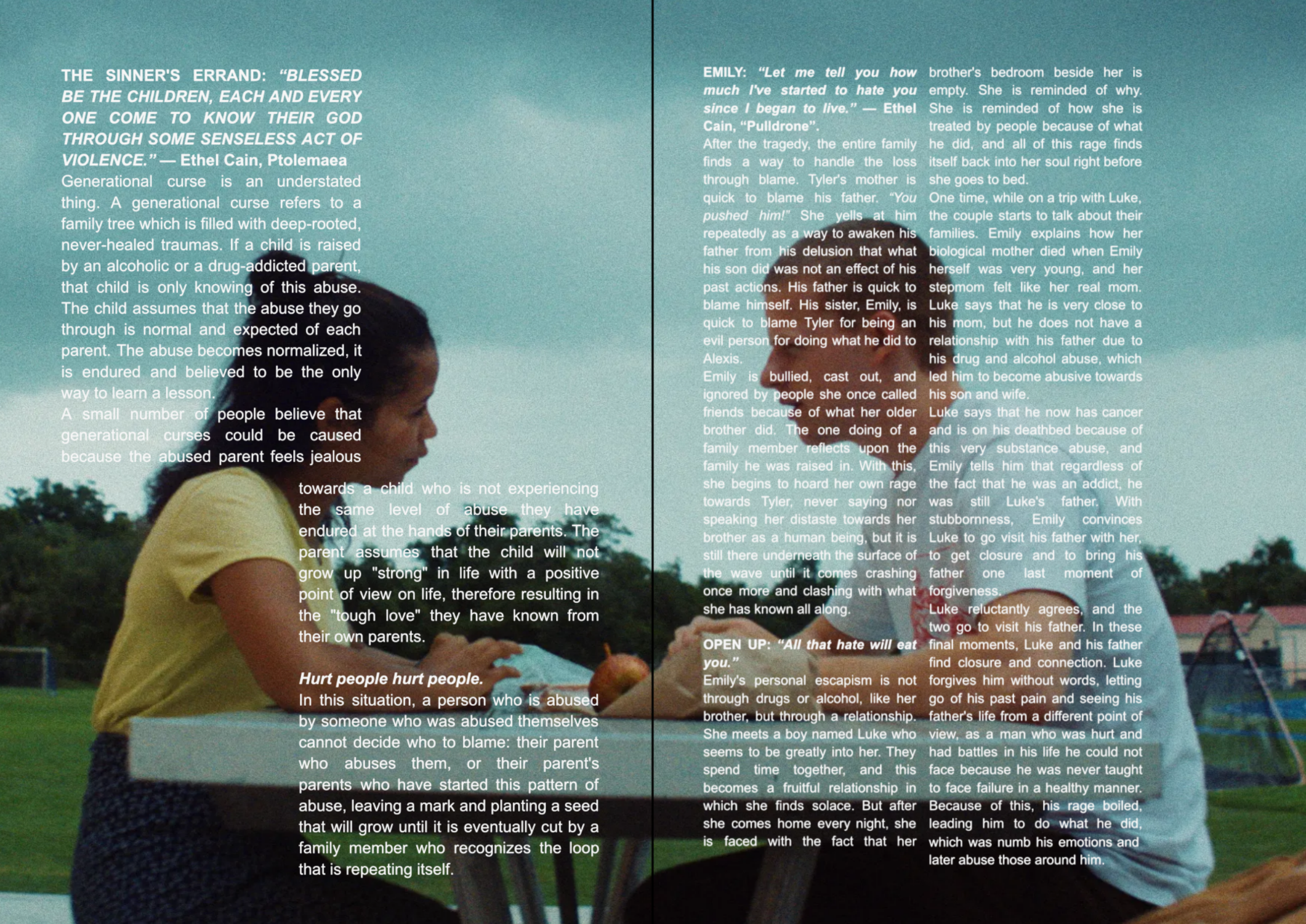
Tyler decides to confront Alexis at her homecoming party, drunk and drugged by the pain medication he stole from his father, he sees his stepmother in the house. Once she notices that Tyler took the keys to the car, she asks him if he is drunk. He says yes and starts an argument once she protests that he put the keys down. Tyler yells at her that she is not his real mom, that his real mom didn't act like "such a conniving b*tch." Ronald gets involved, the fight turns physical quickly, and Tyler scurries off to the homecoming party.

Once he gets there, he sees his sister surrounded by her friends who are partying. He sees Alexis talking to her friend group and goes upstairs with bottles of beer. Tyler focuses on a classmate of Alexis who she seemingly seems close to. Alexis goes to the garage where the freezer is filled with beer to take the drinks upstairs for her friends. Tyler comes in, and the two get into an altercation. Tyler believes that the friend he noticed earlier is Alexis' new boyfriend. She says that he is gay and, *"The drinks aren't for me, they're for my friends, the ones upstairs you never took the chance to get to know."*

The fight between Alexis and Tyler escalates from a jealous rampage to the two getting into a physical altercation, which leads her to slip and hit her head on the ground, receiving a fatal injury, inevitably killing her on the spot.

***"UNTIL DEATH DID YOU PART FROM THE MESS YOU'VE MADE"* — Frank Ocean, "Wiseman"**

Much like the waves, the first part of the movie is a clash: loud, unwavering, unforgiving and brutal. It takes out everything in Tyler's life. Everything is crashing down from one problem to the next, eventually making this boy, who is not able to handle his failure in a healthy way, end up pulling in his rage as a source of outlet, leading him to violence.



THE SINNER'S ERRAND: ***"BLESSED BE THE CHILDREN, EACH AND EVERY ONE COME TO KNOW THEIR GOD THROUGH SOME SENSELESS ACT OF VIOLENCE."*** **— Ethel Cain, Ptolemaea**

Generational curse is an understated thing. A generational curse refers to a family tree which is filled with deep-rooted, never-healed traumas. If a child is raised by an alcoholic or a drug-addicted parent, that child is only knowing of this abuse. The child assumes that the abuse they go through is normal and expected of each parent. The abuse becomes normalized, it is endured and believed to be the only way to learn a lesson.

A small number of people believe that generational curses could be caused because the abused parent feels jealous towards a child who is not experiencing the same level of abuse they have endured at the hands of their parents. The parent assumes that the child will not grow up "strong" in life with a positive point of view on life, therefore resulting in the "tough love" they have known from their own parents.

Hurt people hurt people.

In this situation, a person who is abused by someone who was abused themselves cannot decide who to blame: their parent who abuses them, or their parent's parents who have started this pattern of abuse, leaving a mark and planting a seed that will grow until it is eventually cut by a family member who recognizes the loop that is repeating itself.

EMILY: ***"Let me tell you how much I've started to hate you since I began to live."*** **— Ethel Cain, "Pulldrone".**

After the tragedy, the entire family finds a way to handle the loss through blame. Tyler's mother is quick to blame his father. *"You pushed him!"* She yells at him repeatedly as a way to awaken his father from his delusion that what his son did was not an effect of his past actions. His father is quick to blame himself. His sister, Emily, is quick to blame Tyler for being an evil person for doing what he did to Alexis.

Emily is bullied, cast out, and ignored by people she once called friends because of what her older brother did. The one doing of a family member reflects upon the family he was raised in. With this, she begins to hoard her own rage towards Tyler, never saying nor speaking her distaste towards her brother as a human being, but it is still there underneath the surface of the wave until it comes crashing once more and clashing with what she has known all along.

OPEN UP: ***"All that hate will eat you."***

Emily's personal escapism is not through drugs or alcohol, like her brother, but through a relationship. She meets a boy named Luke who seems to be greatly into her. They spend time together, and this becomes a fruitful relationship in which she finds solace. But after she comes home every night, she is faced with the fact that her brother's bedroom beside her is empty. She is reminded of why. She is reminded of how she is treated by people because of what he did, and all of this rage finds itself back into her soul right before she goes to bed.

One time, while on a trip with Luke, the couple starts to talk about their families. Emily explains how her biological mother died when Emily herself was very young, and her stepmom felt like her real mom. Luke says that he is very close to his mom, but he does not have a relationship with his father due to his drug and alcohol abuse, which led him to become abusive towards his son and wife.

Luke says that he now has cancer and is on his deathbed because of this very substance abuse, and Emily tells him that regardless of the fact that he was an addict, he was still Luke's father. With stubbornness, Emily convinces Luke to go visit his father with her, to get closure and to bring his father one last moment of forgiveness.

Luke reluctantly agrees, and the two go to visit his father. In these final moments, Luke and his father find closure and connection. Luke forgives him without words, letting go of his past pain and seeing his father's life from a different point of view, as a man who was hurt and had battles in his life he could not face because he was never taught to face failure in a healthy manner. Because of this, his rage boiled, leading him to do what he did, which was numb his emotions and later abuse those around him.

LET GO: ***"Forgive them, Father, for they don't know what they do."***

Emily recognizes the pattern as her own and recognizes that if she does not change her own habits of hiding and running away with her pain and rage, it will end her up with no good. Emily connects with her family and decides to take her time with healing herself and her relationship with them. Emily expresses to her father that she always thinks of things she could change to change the outcome of the situation between Tyler and Alexis. She was a classmate of Alexis and a friend of hers. She was at the same party. She saw her brother enter the party, seemingly drunk and on substances, but she didn't do anything, and the guilt of knowing she could have gotten up to stop him, to chase him, to talk to him eats at her like a worm. Her father says: *"There are things I wish I would've done differently, but we can't change it, you know? All we have is now."*

Forgiveness is an emotion that people find hard to understand. To people, forgiveness is a weakness. If you forgive, you must be a person who overlooks what another person has done to you. That makes you weak. Not strong enough to put up a wall to protect yourself. But in truth, forgiveness only comes after letting go. Only after accepting and recognizing why that person hurt you. To look OVER yourself and how that situation affected YOU, and to recognize why THEY did that to you.

People hold onto that pain because it's easier than letting go, because they have a person they can blame for their rage. But once you view your hurt—once you recognize the pattern that is repeating itself, where you might hurt someone because of you holding onto this pain and rage—this might lead to that person you hurt holding onto their pain as YOU did. Their pain turns into walls, walls turn into a box that is constraining them, and the need to get out grows along with their rage. Their rage begins inflicting itself upon them, later ricocheting upon those around them. They hurt someone because they themselves were hurt, and the person they as well hurt begins to hoard their pain and rage between walls. Walls become a box, and the endless loop continues. It takes only one person to recognize this pattern of *"hurt people hurt people"* and to genuinely try to break it. Ronald tells his daughter in the same scene: *"I'm telling you this because I love you. Holding onto that much hate will destroy a person. And I'm not about to let that happen to you. You have so much life yet to live."*

"He's not a monster. He's just a human being."

Humanity of a person is never black or white. Nor good, nor evil. We are impossibly flawed to the point that there is no good nor evil—we just are. A person can spend their entire life building an empire, a future, a life for themselves. They can be uplifted for things they have accomplished but might not recognize the pride they should feel towards themselves as deserving. They might feel as if they need to do more. The pressure they create upon themselves brings them into building walls to hide their frustration. The walls turn into a cage, a cage turns into a box, and the box turns into a bottle of emotions that are about to explode. And once this bottle explodes, that's when people overlook the years of accomplishment you've gained and focus on the rage you have shown. It's much easier to focus on the negative rather than the positive.

Because looking at a person and recognizing that there are layers to that person makes you realize that there are layers to YOU. You might be good or evil in different groups of people's eyes. And there is nothing scarier than admitting that you are sometimes going to be the villain of someone's story.

But what you can do is be honest and learn slowly that you can never truly be the good guy in everyone's story. You will have your ups and downs, and you will learn with time to recognize a person not by the problems they have caused, but by the person they are in total: with their failures, their love, their rage, their trauma, and their healing.

It all starts with recognizing the pattern, and instead of giving into rage as an outlet like Tyler did, you can learn to let it go like Emily did.

This movie teaches us that despite the fact that it may seem as though we have no one to talk to, there is always going to be someone at the end of the tunnel, which is you. All the answers to your questions are within you.

Take time to sit with yourself and your pain. Learn to view people not as villains but as people who have done both good and bad in their lives. Recognize people you have not forgiven. You do not have to tell them to their face, but at least acknowledge it and be honest with yourself that they hurt you because they were hurt themselves.

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Rick Owens playing Type O Negative for his S/S 2003 SUCKERBALL Collection

Fashion is fleeting, style remains.

CONSUMERISM AS COPING

Retail Therapy, Dopamine Hits, and the Cost of Buying Our Way Out of Existential Dread

Written by Mariko Berulava

We've all been there: a brutal day at work, a nagging sense of existential dread, or a sudden wave of loneliness, and suddenly, the "Add to Cart" button looks less like a transaction and more like a lifeline. In a world increasingly designed to leave us feeling isolated and overwhelmed, buying things has evolved from a practical necessity into a primary coping mechanism.

But what happens when our main tool for emotional regulation is tied to a credit card?

The Chemistry of the Cart: Why Buying Feels Like Healing

To understand why we shop when we are hurting, we have to look at what happens in our brains. The thrill of buying isn't actually about owning the item; it's about the anticipation of it.

The Dopamine Spike: When you browse online, your brain releases dopamine, the feel-good chemical associated with reward and motivation. Crucially, this spike peaks before you make the purchase, during the search and anticipation phase.

The Illusion of Control: In moments of crisis or high stress, our external lives can feel chaotic. Choosing an item, selecting a size, and deciding to buy gives us a fleeting, microscopic sense of agency. We are in control of this one small thing.

The "Future Me" Fantasy: Every purchase carries an unspoken promise of a better life. Buying a journal suggests we will become organized; buying running shoes suggests we will become athletic. We aren't just purchasing objects; we are purchasing idealized versions of ourselves.

The Engineered Void: How the System Profits from Our Pain

It's easy to blame yourself for falling into the overconsumption trap, but the truth is, you are fighting a battle against an engineered system. Modern marketing doesn't just sell products; it sells solutions to manufactured insecurities.

Modern society has systematically stripped away traditional pillars of community, leisure, and connection, leaving us with fewer avenues for natural stress relief. When we lack third spaces (places to hang out that aren't home or work) and genuine connection, capitalism is happy to sell us a commodified substitute.

If you feel lonely, there's an app with in-app purchases. If you feel tired, there's a luxury self-care product. We are encouraged to treat systemic and emotional issues with physical products, a temporary band-aid on a much deeper wound.

credit: S*x And The City

The Post-Purchase Hangover

The problem with consumerism as a coping mechanism is its incredibly short half-life. Once the package arrives and the cardboard box is opened, the dopamine fades, leaving us right back where we started, often with added financial guilt or physical clutter.

This creates a cycle of escalation:

1. **Trigger:** Stress, sadness, or boredom.
2. **Action:** Purchasing a "treat" or distraction.
3. **Temporary Relief:** The brief dopamine hit of anticipation and unboxing.
4. **Crash:** The return of the original negative emotion, now accompanied by buyer's remorse.
5. **Repeat:** Seeking a new purchase to cover up the crash.

Over time, this cycle dulls our ability to sit with uncomfortable emotions and actually process them, replacing emotional resilience with a mounting pile of stuff we don't need.

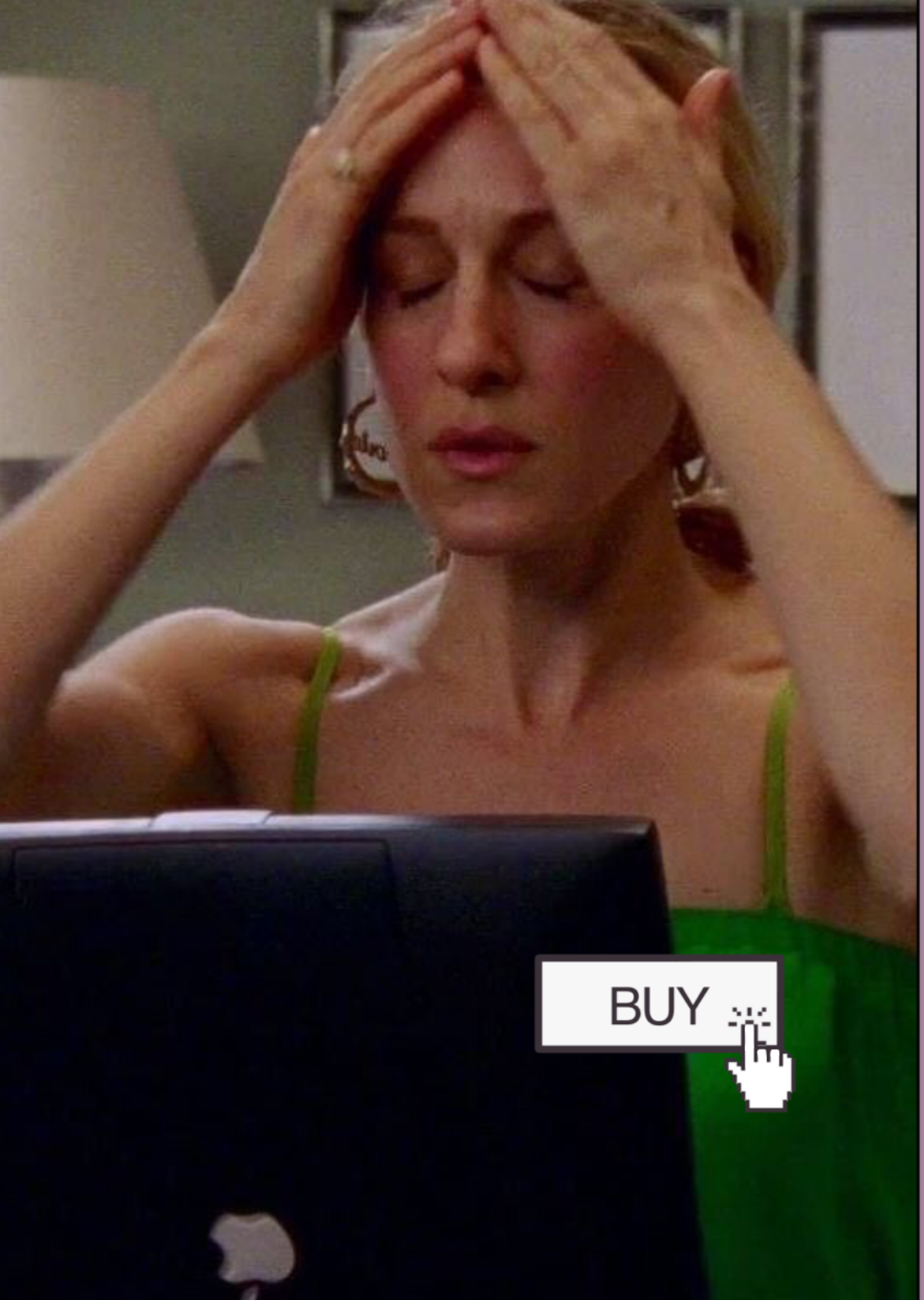
From Transactional to Transformational Coping

Breaking the cycle of using acquisitions as a security blanket doesn't mean you can never buy a nice thing again. It means shifting from transactional coping (buying to feel better) to transformational coping (acting to heal).

Implement a 72-Hour Rule: When you feel the urge to buy something non-essential, add it to your cart and walk away for three days. If the emotional wave passes and you still want it, consider it. Often, you'll forget it was even there.

Identify the Real Hunger: Before hitting "checkout," ask yourself: What emotion am I trying to soothe right now? Am I lonely? Am I bored? Am I exhausted? Address the actual feeling, call a friend, take a nap, or go for a walk.

Embrace the "Under-consumption" Trend: Give yourself permission to find peace in what you already own. Reorganizing a closet, repairing an old item, or rediscovering an old hobby can provide a surprisingly similar sense of accomplishment and control without costing a dime.



Ultimately, we cannot shop our way out of existential dread or systemic exhaustion. True comfort isn't delivered in a cardboard box; it is cultivated through connection, boundaries, and giving ourselves the grace to feel our feelings without needing to pay for them.

Photographed by:
Anrisha Sharashanidze

KALADZE

The Importance of Archiving in Fashion History

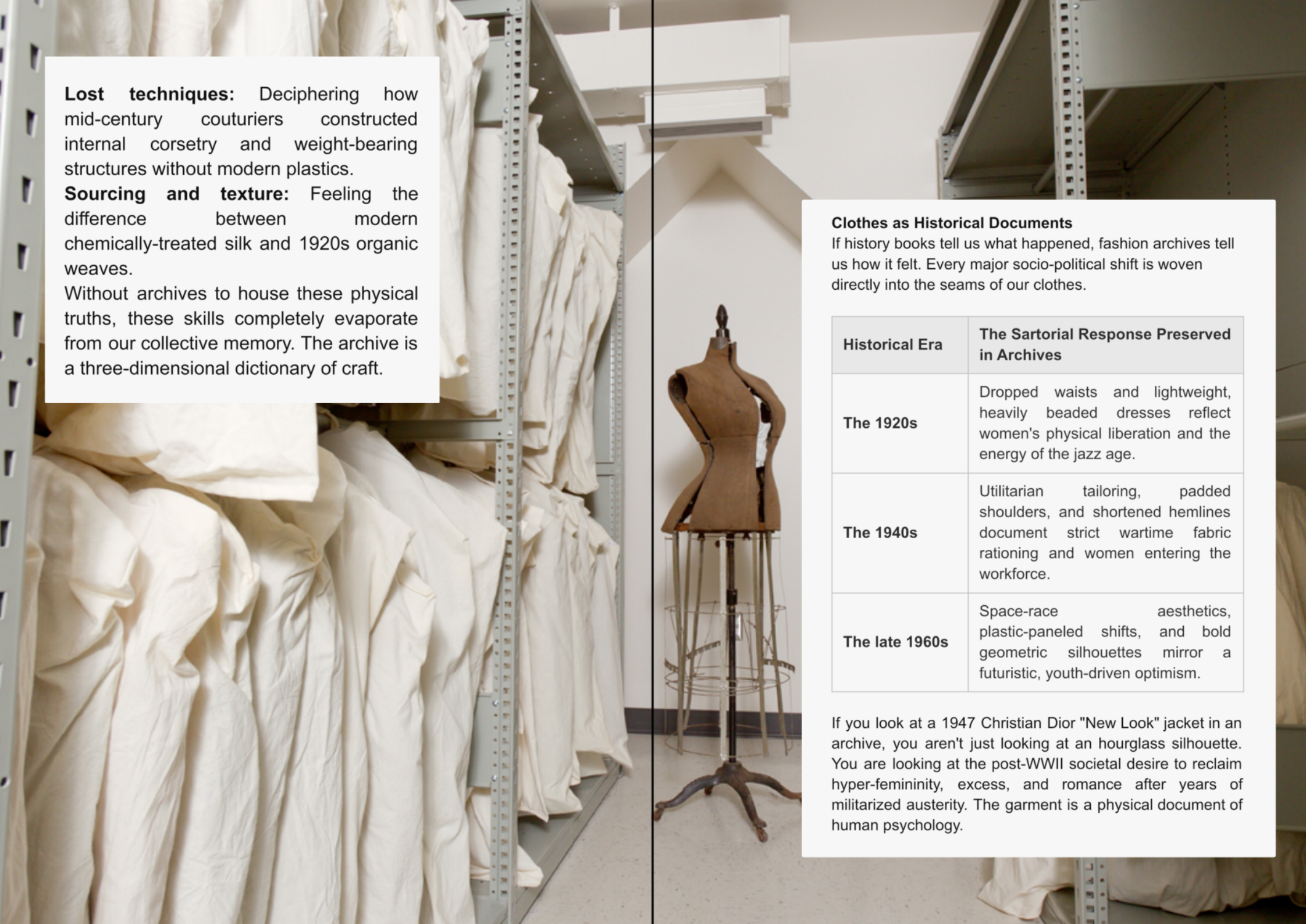
written by Mariam Berulava

The most immediate value of a fashion archive is physical. The way we make clothes has changed dramatically over the decades, and not necessarily for the better. The rise of fast fashion and cheap synthetic materials has led to a steep decline in global material intelligence.

When a designer, student, or researcher visits an archive, they are essentially going to school. They are studying physical details that cannot be fully understood through a computer screen:

The weight of the drape: Understanding how a master like Madame Grès manipulated yards of silk jersey into wearable, classical sculptures.

photo credit: New York Times Magazine



Lost techniques: Deciphering how mid-century couturiers constructed internal corsetry and weight-bearing structures without modern plastics.

Sourcing and texture: Feeling the difference between modern chemically-treated silk and 1920s organic weaves.

Without archives to house these physical truths, these skills completely evaporate from our collective memory. The archive is a three-dimensional dictionary of craft.

Clothes as Historical Documents

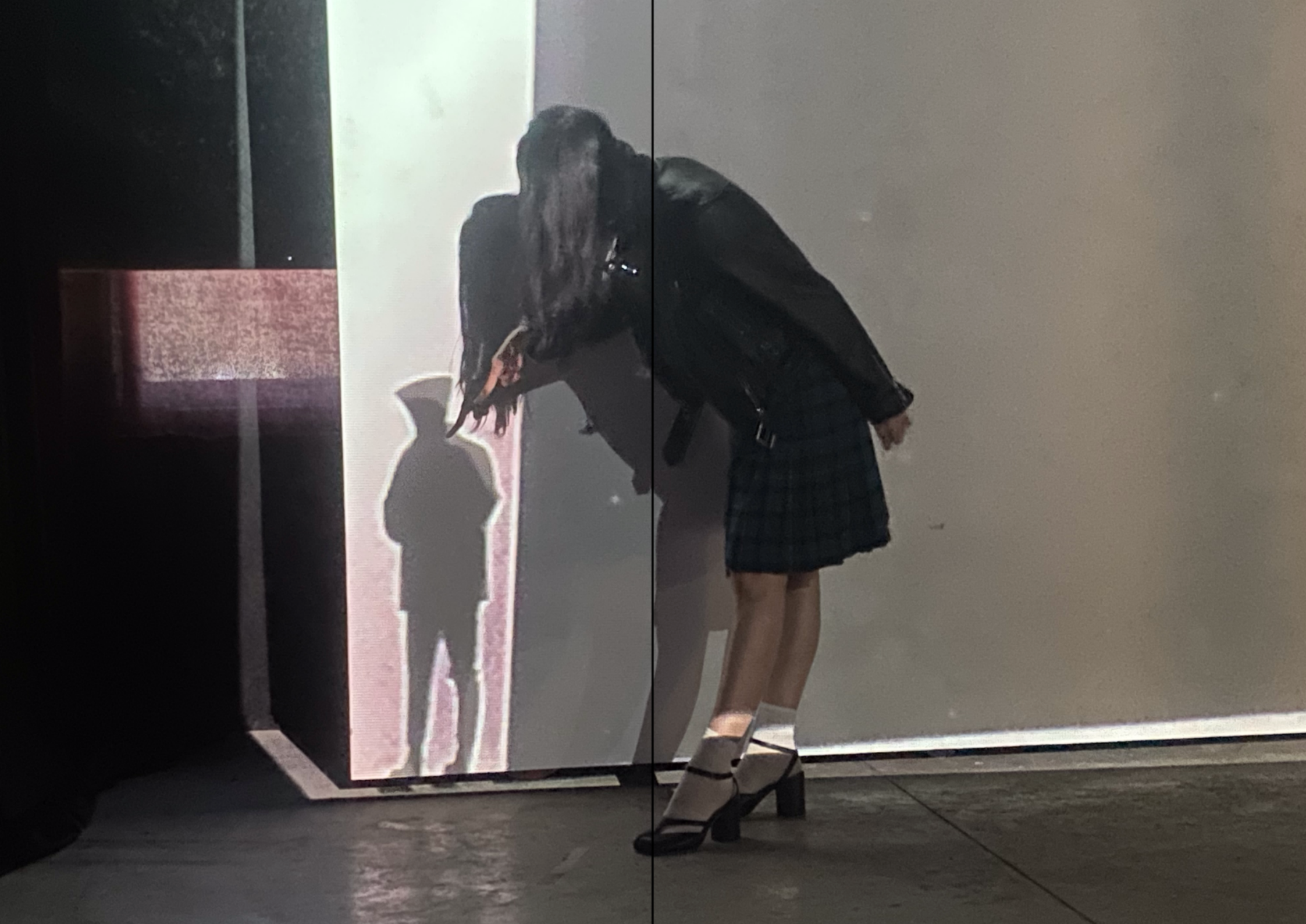
If history books tell us what happened, fashion archives tell us how it felt. Every major socio-political shift is woven directly into the seams of our clothes.

Historical Era	The Sartorial Response Preserved in Archives
The 1920s	Dropped waists and lightweight, heavily beaded dresses reflect women's physical liberation and the energy of the jazz age.
The 1940s	Utilitarian tailoring, padded shoulders, and shortened hemlines document strict wartime fabric rationing and women entering the workforce.
The late 1960s	Space-race aesthetics, plastic-paneled shifts, and bold geometric silhouettes mirror a futuristic, youth-driven optimism.

If you look at a 1947 Christian Dior "New Look" jacket in an archive, you aren't just looking at an hourglass silhouette. You are looking at the post-WWII societal desire to reclaim hyper-femininity, excess, and romance after years of militarized austerity. The garment is a physical document of human psychology.

13 June 2026
“President”

There are many things to know and i want to know
them all
I seek to defy anyone who speaks ill
Not because i am of nature
But because i am my fathers daughter
There is also many things to mention of note,
Such as the air and the light
I breathe into every person I meet.
When im tired i act drunk
When im happy i cry
When im sad i stare blankly into space thinking of
all the times i have wasted in my days thinking of
all the things i could’ve changed in the past —
But well…thats all over now.
Regret no longer consumes me.
And nor shall bestow itself upon you.
Because we are children of God
Not a man in a cloud with a beard and a smile,
But something otherworldly.
Something that deems us to be creatures who fail
and get up.
Air is not stale in the cleanest of mountains
Water is not shallow in a country that takes care of
it.
No.
Not a single one.
Only ruins of mankind's hands.
We create and create to build our own comfort
To make things easier, better, and less furthermore.
But what do we call it when it's ruining our health?

Food we eat consumes us,
gluttony, greed,
It's all human nature.
And who’s to decide who is ruler of this nature?
Instead of Gods we chose leaders, kings, queens
and presidents.
Reality over.
Air is stale and waters are drying
The floor is moving from all the buildings
collapsing.
All we can do now is sit back and relax,
our faces in LED masks,
and tanning beds and watch it all just deteriorate.

- Written by Kesaria Tefnadze